Author (right) defending uchi-mata by Yoshimatsu, 7th dan, at the final game of the 1951 All Japan Judo Championships.

KODOKAN JUDO

THROWING TECHNIQUES

Toshiro Daigo

Translated by Françoise White

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NOTES FROM THE PUBLISHER:

The names of modern and contemporary Japanese appear in the Western order, while those of historical figures (pre-1868) are written in the traditional order: surname preceding given name.

For reference, the following chart shows those periods of Japanese history which will be most relevant to the discussion.

PERIOD	APPROXIMATE DATES (A.D.)
Nara	710–784
Heian	794–1192
Kamakura	1192–1333
Muromachi	1392–1573
Nanbokucho	1337–92
Sengoku	1467–1568
Azuchi-Momoyama	1573–1600
Edo	1600–1868
Meiji	1868–1912
Taisho	1912–26
Showa	1926–89
Heisei	1989–

(Historians do not agree on exactly when the various periods started and ended, so the dates listed are approximate. Japanese writing often refers as well to nengo, or shorter periods named after each reigning emperor. Some of these will be introduced where relevant.)

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Introduction

Modern randori-waza (free practice techniques) have diversified following extensive research into shiai (competition) techniques, and, more recently, nage-waza (throwing techniques) with often confusing interpretations of their names continually cropping up one after another. The object of this book is to provide the correct understanding of classification and waza (technique) terminology for the rich and ever-changing nage-waza in shiai and randori.

For each nage-waza, the number of techniques with vastly different forms and concepts has increased, as have those techniques with more than one classification.

Each one of those variations of technique is explained in detail in this book, so that their differences may be clearly understood. Consequently, its content is not aimed solely at the principles of attack and defense in each technique to improve one's power in a contest.

Another distinctive feature of this book deals with points to consider on technique for each nage-waza, including changes from koryu jujustu (old style jujutsu), accounts of development, anecdotal information, techniques developed in competition, among various other subjects. This book is the result of painstaking effort, but it has been a rewarding experience, and will be a joy to add to our knowledge of judo.

Finally, I would like to express my sincere gratitude to Tsuneo Sengoku, 8th dan, and Tadashi Sato, 8th dan, for demonstrating for the photos over a period of eight years, and also to the photographer, Nobuhisa Sekiya.

TOSHIRO DAIGO

CONTENTS

Five points to consider

First Point Katanokori—From Kata to Randori

The jujutsu that Master Jigoro Kano learned was developed in the sixteenth and seventeenth centuries. Later, he furthered his research, and in 1882 founded Kodokan Judo with a new goal and system for training and practice.

Shinichi Oimatsu, 9th dan, describes the jujutsu from which Kodokan Judo was born:

"All over Japan, from the time of civil wars and over the Tokugawa period, jujutsu produced masters and experts who were devoted to hard training. Techniques were gradually developed and systemized: the jujutsu era had arrived.

Until the end of the shogunate we count some dozen schools, Tsutsumi Hozan-ryu (started in the Muromachi era), Takenouchi-ryu (founded in 1532), Sekiguchi-ryu, Shibukawa-ryu, Yoshin-ryu, Araki-ryu, Miura-ryu, Jikishin-ryu, Kito-ryu, and Tenjin Shinyo-ryu. In each jujutsu school, the system of techniques is classified according to the form of fighting, and is organized as kata according to the level of instruction."

Many of those forms included ikiai, idori and tachai from the kime no kata (forms of decision). Ikiai is a technique for responding to an opponent's attack at the moment the participants physically touch.

Describing the change from the practice form of kata to the randori training method, Takeshi Sakuraba, 8th dan (Instructor at Tokyo Higher Education School) in *Randori: History and Method* (*Japanese Education, Essentials of Judo*, published by Baifukan, 1940), says:

"The randori of today began sometime between the reign of the 9th shogun Tokugawa Ieshige (1745–59) and the 11th shogun Tokugawa Ienari (1787–1836). The value of randori was acknowledged to a greater degree with the encourage-ment of the government's Kobusho (martial arts training school) established in the Ansei period (1854–59)."

Master Kano's master at the Kito-ryu was the Kobusho Jujutsu instructor, Iikubo Konen, and his master was Takenaka Tetsunosuke. Thus, Master Kano came to learn Kito-ryu and Takenaka-ryu.

This is the way in which randori was first combined with kata. It appears that this did not only include modern techniques like nage-waza and katame-waza (grap-pling techniques), but also powerful attack and defense techniques such as kansetsu-waza and atemi-waza.

Second Point The Three Forms of Waza

There are three forms of waza in judo: nage-waza (throwing techniques); katame-waza (grappling techniques); and atemi-waza (striking techniques).

Nage-waza comprise a wide range of throwing techniques.

Katame-waza is a randori-waza control technique to hold an opponent down, choke his throat, or reverse or twist a joint.

It is not permitted to apply shime-waza (strangling techniques) and do-jime (torso strangles) in randori, and kansetsu-waza (joint techniques) are permitted only on the elbow joint. These techniques are practiced as kata only.

Atemi-waza are controlling techniques in which one strikes, attacks, or kicks an opponent's vital points. However, the outcome of such techniques is not recog-nized in randori.

Furthermore, there are three methods for analyzing nage-waza:

1. Waza permitted in randori. Currently, nage-waza with acceptable outcomes in randori or shiai.
2. Nage-waza using kansetsu-waza—It is possible to apply kansetsu-waza from standing. For example, a throw using ude-hishigi-ude-gatame or ude-gatami executed from standing. However, the outcome of this technique is not permitted in competition. Today, such techniques are practiced using kata.
3. Nage-waza using atemi-waza. There seems to be a belief that atemi-waza is not a judo technique, but since Kodokan Judo obtained its techniques from koryu jujutsu, it is correctly included as one. However, it is not permitted in randori and is therefore practiced using kata.

Third Point Gokyo no Waza

Since judo's creation in 1882, Master Kano and his students have continually devel-oped the study of judo. Jujutsu-waza was adapted to the new rationale of "technique" and its use was applied in randori-waza, as were the newly developed techniques.

The necessity to teach these techniques effectively arose later, and thus in 1895, Kodokan created and established the Gokyo no Waza.

Later on, the Gokyo no Waza was reworked and published with forty techniques in 1920, due to changes that had been made to the use of nage-waza in randori.

Generally, the former version is known as "Kyu Gokyo no Waza" and the latter as "Shin Gokyo no Waza." In this revision of nage-waza, eight waza, which were included in the Kyu Gokyo no Waza, were excluded from the Shin Gokyo no Waza, and six new waza were added to it.

At this point, nage-waza were comprised of a combination of forty-eight tech-niques from the Kyu Gokyo no Waza and Shin Gokyo no Waza.

There is no equivalent of Gokyo no Waza in katame-waza, which indicates the emphasis that Kodokan places on nage-waza.

Fourth Point The New Names of Nage-Waza

1. The establishing of new names by Kodokan

In 1982, seventeen new names for nage-waza were set out by the Kodokan. These were added to the existing forty-eight of the Kyu and Shin Gokyo no Waza. At this time, the total number was sixty-five. It included a revision of the referee rules, which included kawazu-gake—now banned in competition—and daki-age, in which the outcome later came to be unacceptable.

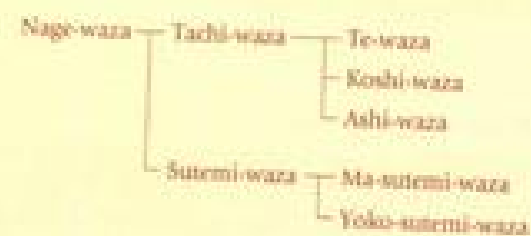
Before the inclusion of these new names for nage-waza, Gokyo no Waza was synonymous with nage-waza, but it is now part of the legacy of judo.

2. The establishing of waza names by The International Judo Federation

Directors on the International Judo Federation (IJF) Education Committee asked the All Japan Judo Federation (AJJF) to make a draft for the establishing of official names. The AJJF therefore prepared a draft proposing sixty-eight nage-waza and thirty-two katame-waza. This was approved at a general meeting in 1995. Later on, some revisions made by the Kodokan were adopted, and the number stood at sixty-six nage-waza and twenty-nine katame-waza. However, there were differences between the content of those waza and the Kodokan Judo waza names.

Therefore, after an investigation to resolve these differences conducted by the Kodokan Waza Research Institute, the distinction of seoi-nage (commonly known as morote-seoi-nage) from ippon-seoi-nage, and tsurikomi-goshi from sode-tsurikomi-goshi was established on April 1st, 1997. As a result, the number of Kodokan nage-waza increased to sixty-seven.

Fifth Point

The Classification and Names for Nage-Waza:

The classification and names for the sixty-seven nage-waza below were officially set out by Kodokan.

Te-waza (15)
Ippon-seoi-nage, seoi-nage, seoi-otoshi, tai-otoshi, kata-guruma, uki-otoshi, sumi-otoshi, sukui-nage, obi-otoshi, morote-gari, kuchiki-taoshi, kibisu-gaeshi, kouchi-gaeshi, uchi-mata-sukashi, yama-arashi.

Koshi-waza (11)
O-goshi, uki-goshi, harai-goshi, tsurikomi-goshi, sode-tsurikomi-goshi, tsuri-goshi, hane-goshi, utsuri-goshi, ushiro-goshi, koshi-guruma, daki-age.

Ashi-waza (21)
Hiza-guruma, sasae-tsurikomi-ashi, harai-tsurikomi-ashi, deashi-harai, okuri-ashi-harai, tsubame-gaeshi, kouchi-gari, ouchi-gari, ouchi-gaeshi, kosoto-gari, kosoto-gake, osoto-gari, osoto-otoshi, osoto-guruma, osoto-gaeshi, ashi-guruma, o-guruma, uchi-mata, uchi-mata-gaeshi, hanegoshi-gaeshi, harai-goshi-gaeshi.

Ma-sutemi-waza (5)
Tomoe-nage, ura-nage, sumi-gaeshi, hikikomi-gaeshi, tawara-gaeshi.

Yoko-sutemi-waza (15)
Uki-waza, yoko-otoshi, tani-otoshi, yoko-guruma, yoko-gake, daki-wakare, yoko-wakare, soto-makikomi, uchi-makikomi, hane-makikomi, harai-makikomi, uchi-mata-makikomi, osoto-makikomi, kani-basami, kawazu-gake.

TE-WAZA

1 Ippon-seoi-nage

Tori breaks uke's balance directly forward or to the right (left) front corner. He inserts his right (left) arm under uke's right (left) armpit, and, holding it over his right (left) shoulder, loads uke onto his back and throws him over the right (left) shoulder. This section covers similar techniques.

SONO ICHI

Ippon-seoi-nage—uke attacks with a right fist

Tori and uke stand 1.8 meters apart (photo 1). Uke steps forward with his left foot while raising his right fist over his head, then he steps forward again with his right foot and punches at the top of tori's head with his right fist (photo 2).

At this moment, tori parries uke's right upper arm from the inside with his left forearm (rotating inside), while advancing with his right foot inside uke's right foot. He grips the middle of uke's right inside sleeve with his left hand and breaking his balance forward (photo 3), tori turns his body left by pivoting on the tip of his right foot and puts his right arm out through uke's armpit and grips the top of his shoulder. He steps his left foot back inside uke's left foot, presses his back tight against uke's chest and abdomen, then carries his right arm above the right shoulder and loads him onto his back (photo 4).

Tori straightens both legs, bends forward and throws uke by pulling down with both hands (photo 5, 6).

Tori throws with ippon-seoi-nage by parrying uke's right arm at the moment he begins to strike at tori's head. There are four Nage no Kata techniques in which uke attacks head-on. These are seoi-nage, uki-goshi, ura-nage and yoko-guruma. This attack probably expresses the martial basis of nage-waza.

The concept of this technique is to parry and throw when uke attacks head-on. Therefore, tori must ensure that uke does not attack from the side.

Tori steps inside uke's oncoming attack, while parrying his right arm with the left arm. He pulls and lifts uke to the right front corner, breaking his balance. Tori should not try to hold, force back, or control uke's right arm. At the instant uke's balance breaks forward with continuing momentum after his attack is parried, tori uses a pulling action to break his balance. At that moment, he pulls the right side of uke's right inner arm with his left hand, and breaks his balance. His grip on the middle of uke's right inside sleeve when he loads uke up onto his back will defend against uke executing shime-waza, hadaka-jime, and okuri-eri-jime. This method of response can be used also in kata-guruma of the Nage no Kata and kata-mawashi of the Ju no Kata.

When tori loads uke onto his back, he draws uke's right arm onto the back of his neck near the right shoulder (upper arm for randori) and throws him with uke's right armpit tight against his right shoulder (photo 7). This is the distinctive feature of this kata. Tori executes the throw using uke's forward collapsing movement in a rotating movement, like the sails of a windmill, around the fulcrum of his right shoulder. At this moment, tori completes the throw projecting with the momentum from stepping inside and rotating his body in one stroke.

The combined use of the hand and waist to throw with ippon-seoi-nage is often seen in modern shiai and randori. But the throw is based on te-waza rationale in the kata by using uke's balance breaking forwards to load him onto the shoulder. This is not practical in randori-waza, however it is essential to understand the origin and basis of this technique.

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SONO NI

Ippon-seoi-nage—at the moment uke steps forward with his right foot

Both sides grapple in right natural posture. Tori advances with his left foot, then his right foot, then his left foot again, while pushing uke back, and begins to break his balance.

Uke is pushed back, and steps back with his right foot, then his left foot, then his right foot again. He pushes tori back, and begins to step forward with his right foot (photo 8).

In time with uke pushing back, tori steps his right foot between uke's feet and moves his left foot back diagonally, and while taking a right posture, he lessens the pushing action of the left hand and pulls instead, so that uke begins to step forward with his right foot.

At the moment uke moves his right foot forward and begins to transfer his weight on to it, tori lifts and pulls with his right hand, pulls forward and upward with the left hand, while opening it to the outside slightly, and lifts uke to the right front corner, breaking his balance (photo 9).

At this moment, tori steps his right foot inside uke's right foot, bends the right knee and lowers the waist, while turning his body left by pivoting on the tip of the right foot. He steps his left foot back and round to the inside of uke's left foot and puts the back of his waist below the front of uke's waist (above the front of his thighs). At the same time, tori slides his right arm up from the right side of uke's chest to the inside of uke's right armpit, bringing the right upper arm (under the shoulder) tight against uke's armpit. He draws firmly with the left hand, so that uke's right arm covers the top of his right arm (photo 10).

Tori pulls even more firmly with both hands while straightening his knees and raising his waist in one stroke. He leans forward, while lifting the front of uke's waist up with the back of his waist. Tori then

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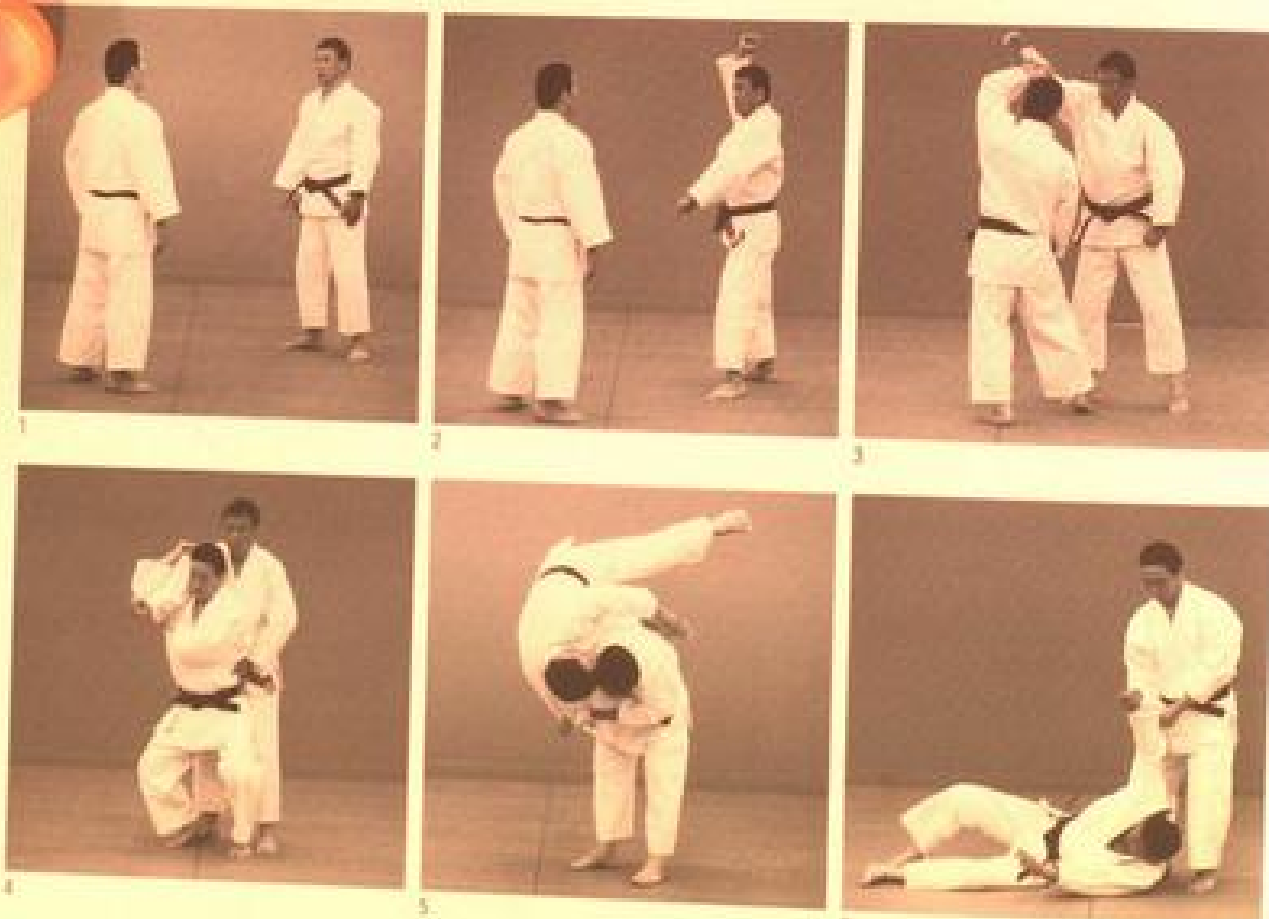
throws uke in a large rotation around the fulcrum of his right shoulder (photo 11, 12, 13).

KEY POINTS TO THE TECHNIQUE
Differences between kata sono ichi and this technique

The key in this kata is that "tori uses uke's oncoming attack by dodging it to load him onto the right shoulder and execute the throw." In this technique, however, tori "breaks uke's balance toward the front right corner, carries his right armpit on the right upper arm at the moment uke advances with his right foot, and executes the throw."

At the moment uke begins to step forward with his right foot and pushes back, tori lessens the pulling action with the right hand so that uke's right foot is drawn out. At that point, tori assumes a stable right posture, and at the moment uke has stepped forward with his right foot, tori pulls up with the right hand, pulls diagonally upward with the left hand raising the elbow, and lifts uke onto the tip of his right foot, thereby breaking his balance.

Tori steps his right foot inside uke's right foot, and pivoting, he opens his body to the left and steps his left foot back and round, while inserting his right arm through uke's right armpit. Tori pulls with the left hand with his upper arm on uke's armpit (photo 14). Tori brings his upper arm (near the shoulder) tight against uke's right armpit, and his back and waist tight against uke's abdomen and the front of his waist. If tori does not maintain firmness in this state, a space will open between them, and he will not be able to execute the loading action.

At this moment, tori's feet are positioned inside both of uke's feet (photo 15). Tori maintains a straight upper body, while bending both knees deeply and lowering the body.

Master Kano has the following to say regarding drawing uke out to bring your body against his in seoi-nage, in *Kodokan Judo Kogi* (*Kokushi* published by Zoshikai, December 1901):

"There is one point you must be careful of at this moment: that your body and your opponent's body are firmly in contact. If not, the technique will not be effective. Suppose I turn my body to the left once, but do not establish firm contact with my opponent's body, I must then turn even more, until it has been established. This is a very important point.

Another important point is to try to draw uke out very quickly using your strength. You must also affect him with the strength from your pulling action first, when you lean forward to throw him. If not, he will perceive your intention quickly, and the technique will not be effective."

When tori loads uke onto his back, he should simultaneously straighten both knees vigorously in a single breath, lean forward deeply (with his upper body), and pull with both hands all in one combined movement, throwing uke with the momentum from inserting the right arm under uke's armpit and from turning the body to the left.

The importance of physical contact between both bodies has been explained, but if tori holds the middle of uke's sleeve, the drawing action can easily be made redundant.

In this case, tori can draw by gripping uke's right front collar from over uke's right arm with his left hand and control uke's right arm from above.

Ippon-seoi-nage from this posture is the speciality of many noteworthy judoka (photo 16, 17).

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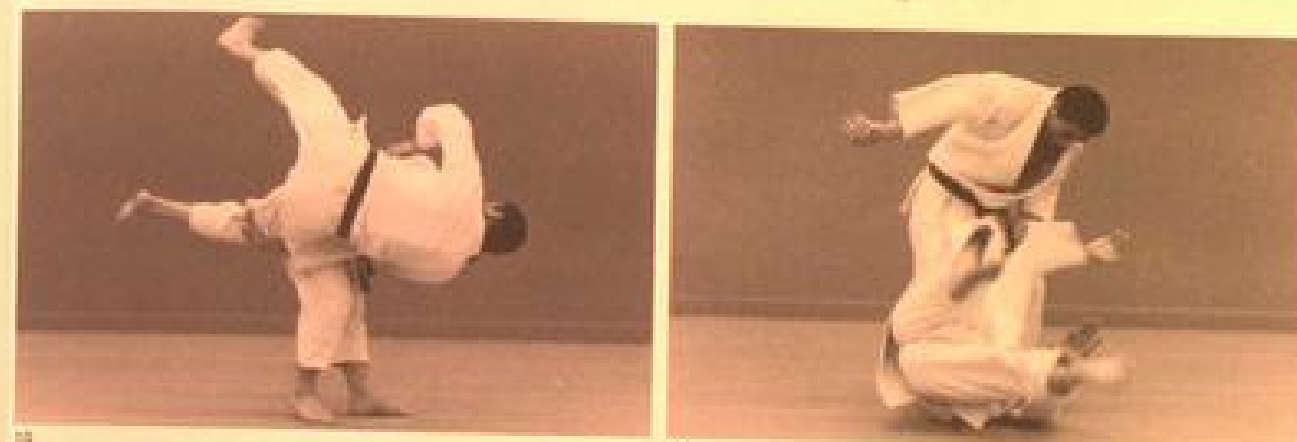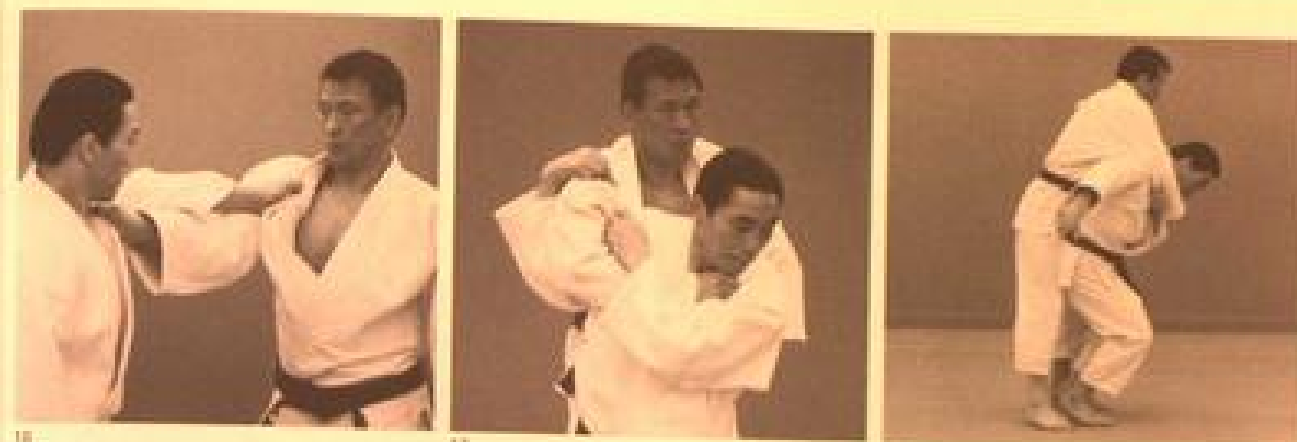
If uke responds at this moment by beginning to turn toward the right, tori loads uke onto his back while controlling uke's right hip with his right arm, and throws him (photo 18, 19, 20).

SONO SAN

Ippon-seoi-nage — wrapping uke's left arm around

Tori and uke grapple in right natural posture. Uke controls tori's right sleeve, gripping it with his left hand. At this moment, tori steps back with his left foot, and takes another step in the tsugi-ashi form (leading with one foot, following with the other), thereby opening the distance between them, so that uke's arms are stretched out straight (photo 21).

At that moment, tori steps in with his right foot to the tip of uke's right foot, while extending his right arm and inserting it by rotating it in front of uke in a large circular motion.

Tori takes uke's left arm, which is thrust out (photo 22, 23), and pushes in under uke's right armpit by wrapping uke's left arm. Controlling both of uke's arms, which are now crossed (photo 24.1, 24.2), tori loads him onto his back with both of uke's arms on top of

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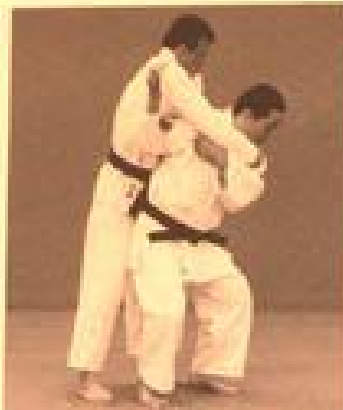
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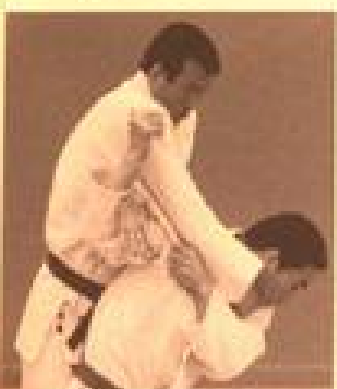
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his right upper arm (photo 25, 26).

When uke thrusts with his left hand, it will be difficult to enter in. Therefore, tori should move away from uke, straighten his right arm, turn in front of uke's body, and wrap and load him onto the back. Uke's posture will not allow him to resist, making it easy to load him onto the back (photo 27).

SONO YON
Ippon-seoi-nage—the right leg stepped to the outside

Tori advances, pushing uke backward. At the moment uke steps his right foot back, tori takes a right posture, and lifts uke forward with both hands, while breaking his balance (photo 28). He turns and opens his body to the left and jumps inside uke's chest, while inserting his right arm into uke's right armpit and loading him onto his back. At the same time, he steps his leg deep against the outside of uke's right leg, so that he is tight against uke's body (photo 29.1, 29.2). Tori pushes uke's right leg up with his right leg while raising his waist, and loads him onto his back, then throws him with both hands (photo 30, 31).

At the moment uke steps back, tori drives into him, and loads him onto his back using his right leg and his waist.

SONO GO
Points to consider on ippon-seoi-nage
Jujutsu's ippon-seoi-nage

It is noted in *Shikatsu Jizai, Sekkotsu Ryoho, Jujutsu Seirisho* (Matsunosuke Inoguchi, published by Kaishin Shoro, 1896) that "Seoi-nage-tori is regarded as a Tenjin Shinyo-ryu technique."

The publication *Gekiken Jujutsu Shinan* (Minoru Yoneoka, published by Tokyo Tosho Shuppan, 1897) contains a collection of techniques from every style. The author describes ippon-seoi-nage as a technique for when "an opponent tries to hold you tightly from behind. Seize both of his arms, cross them, and load him onto your back to throw him."

The ippon-seoi-nage of koryu-jujustu is the military prototype of this technique, but owing to its development through randori-waza in Kodokan Judo, it exists today as a diverse technique.

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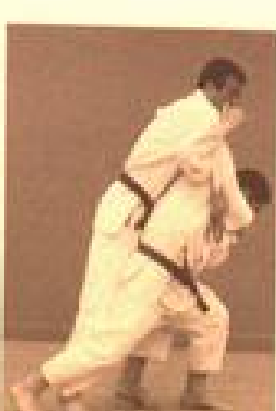
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Seoi-nage-tori of Tenjin Shinyo-ryu

Ippon-seoi-nage in *Gekiken Jujutsu Shinan*

2 Seoi-nage

Tori breaks uke's balance forward, or to the right (left) front corner. He inserts his right (left) arm under uke's right (left) armpit, loads uke onto his back, and throws him over the right (left) shoulder. This section covers similar techniques.

SONO ICHI
Seoi-nage—the right elbow inserted in uke's right armpit

Tori and uke grapple in right natural posture. Tori steps forward with his left foot, then right foot, then left foot again, pushing uke backward, and comes to a halt controlling him with both hands. Uke is pushed and steps back with his right foot, then left foot, then right foot again. He holds his ground and begins to return to a stable posture (photo 1).

At that moment, tori steps his left foot diagonally back, and lessens the pushing action of both hands, and pulls, so that uke begins to transfer his body weight onto the advancing right foot. At that moment, tori steps his right foot inside uke's left foot, and takes a right han-mi (extreme right) posture. At the same time, he lifts and pulls upward with his right hand, and pulls upward with his left hand, lifting uke to the right front corner, and breaking his balance (photo 2).

Tori bends his right knee and, lowering his body, turns round to the left by pivoting on the tip of his right foot, and steps his left foot back and round inside uke's left foot. While still holding uke's left collar with his right hand, he pushes into uke's right armpit, pulls with his left hand covering uke's right arm, and puts the back of his waist tight against the front of uke's thighs and waist, loading uke onto his back (photo 3.1, 3.2).

At the instant uke's body begins to rise onto tori's back, tori straightens both knees, raises his waist, loads uke onto his back with both hands, and throws him forward. Uke is thrown in a large rotation around the fulcrum of tori's right shoulder (photo 4, 5, 6).

KEY POINTS TO THE TECHNIQUE

When tori pushes uke and uke pushes back, tori skilfully leads him forward and, lifting him to the right front corner, breaks his balance in a continuous and flowing action.

There are two actions when tori inserts his right elbow inside uke's right armpit: pulling up with the left hand to break uke's balance, and opening a gap inside uke's armpit.

When tori inserts his right elbow, the wrist should be natural, not rigid and strong, and this must be combined with the action of turning the body. Tori must

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place his right forearm tight against the armpit (photo 7). At this point, uke rises onto his tiptoes and tori's feet are positioned inside of uke's feet with his toes pointing in the same direction as uke's. The area from the back of tori's waist to his back should be tight against uke's lower abdomen and chest.

Tori pulls with both hands, and in a single breath, straightens both knees, raises his waist, bends his upper body forward, and lifts the front of uke's waist up with the back of his waist. He synchronizes the actions of springing up with his waist, using vigorous energy from the knees, and pulling down with both hands to throw uke forward over his right shoulder.

Seoi-nage is not executed by loading and lifting with both hands. Tori pulls and breaks uke's balance with both hands, but if he tries to load him the technique will not be effective. It is the momentum from turning his body, straightening the knees, and raising the waist that are necessary to throw uke's body.

When uke's balance breaks toward the right front corner in an extreme right posture after he takes a large step forward with his right foot, tori must bring uke tight against him by taking a large step back with his left foot, and turning round.

Tori jumps low inside uke's chest so that his knees are close to the mat, raises his waist and his knees clear of the mat, and loads uke onto his back.

If tori throws uke without loading him onto his back at this moment by simply pulling down, then the technique becomes seoi-otoshi.

SONO NI

Seoi-nage—stepping the right leg outside of uke's right leg

Tori and uke grapple in right natural posture. Tori advances while pushing uke, and at the moment uke begins to step back with his right foot, tori advances his right foot between uke's feet and draws his left foot closer to lessen the gap (photo 8).

At the instant uke begins to step back with his right foot, tori opens his body to the left while stepping his left foot back and round to support his body (photo 9). Tori drives uke's foot back with his right leg, and, sliding it down uke's right knee, steps it onto the mat on the outside of uke's right leg. At the same time, tori inserts his right arm (elbow) into uke's right armpit, bends the left knee, lowers his waist, and brings uke tight against him by pulling with both hands (photo 10). Tori straightens both knees and raises his waist while loading uke onto his back, and throws him down (photo 11, 12).

In this technique tori drives uke's foot back as he steps back with it, steps the right leg deep outside uke's right leg, and loads him onto the back. Accordingly, it is important to seize the opportunity to apply these principles at the moment uke steps back with his right foot.

Tori puts the lower part of his right leg below uke's right knee, as he steps back, and drives it back by sliding it down his leg, and, maintaining this contact, steps deep onto the mat. At this point, tori's waist is lowered, and his waist and back are tight against the front of uke's body. The right leg is slightly bent, so that the back of the knee is tight against the bottom of uke's right kneecap.

Tori straightens his left leg and raises his waist, while pushing uke's right kneecap up with his right leg, and pulling uke's body directly upward. At the same time, tori lifts and pulls further with both hands and executes a large throw forward.

SONO SAN

Seoi-nage—gripping uke's collar and sleeve on the right side with both hands

Tori and uke grapple in basic natural posture in the following way. Tori takes a natural grip (four fingers on the inside) of uke's right front collar with the right hand and the outside of uke's right middle sleeve with the left hand. Uke holds the outside of tori's right middle sleeve with the left hand, and tori's left front collar with his right hand (photo 13).

Tori steps back while drawing uke out. At the moment uke steps forward with his right foot, tori pulls up the left arm raising the elbow, and synchronizes the

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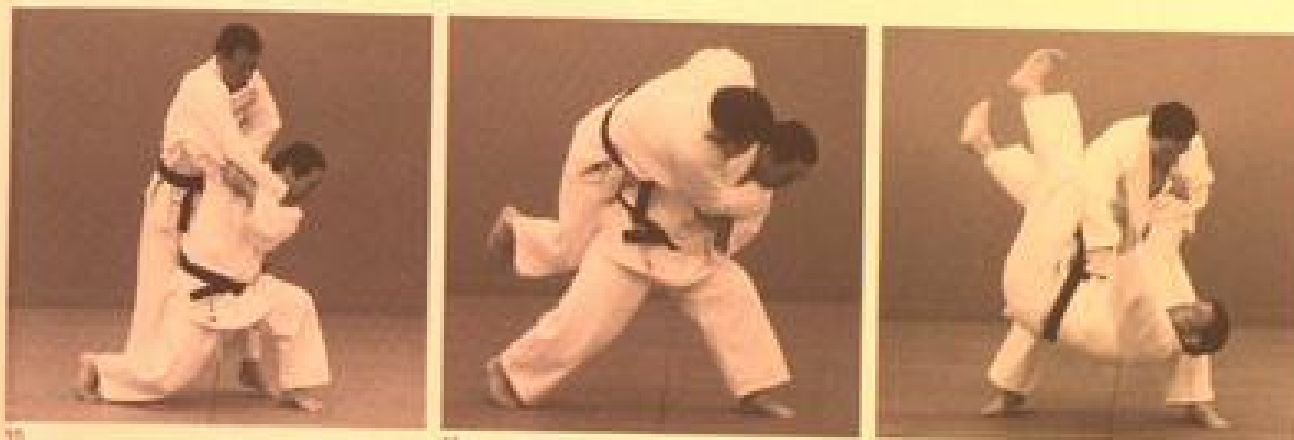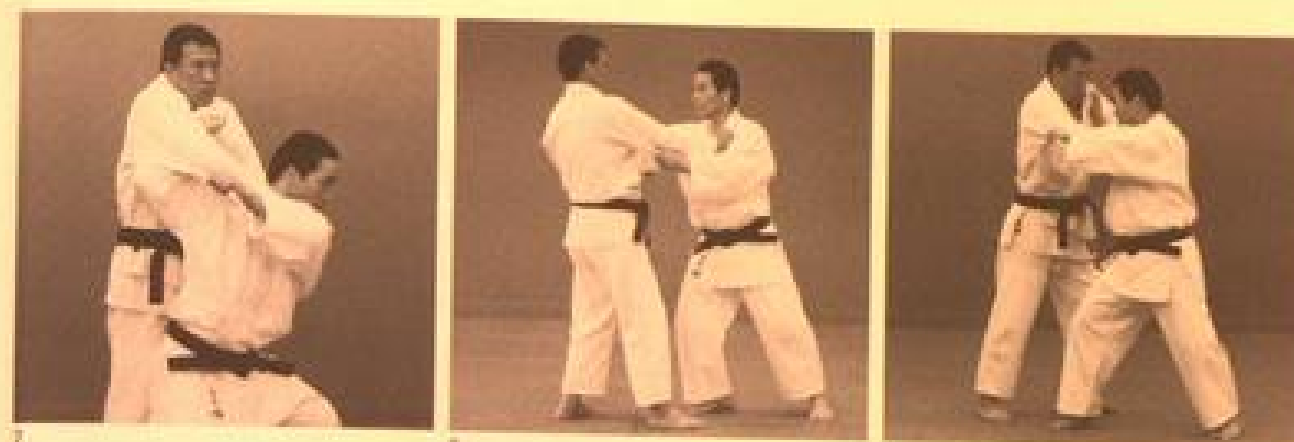
right arm with this. Tori steps his right foot inside uke's right foot and lifts uke to the right front corner (photo 14).

Maintaining firmness in this posture, tori turns his body left by pivoting on the tip of the right foot, and steps his left foot inside uke's left foot. At the same time, he inserts the right elbow in uke's right armpit, and brings his back tight against the front of uke's body (photo 15). He loads him onto his back in a large movement, and executes the throw (photo 16, 17).

In this technique, tori loads uke onto his back by holding his collar and sleeve on the same side with both hands. This is commonly known as the kata-eri-seoi (one-collar seoi).

Tori does not grapple uke completely from this posture, but creates the momentum to throw him by drawing him out and lifting him up.

In this posture, gripping uke on one side, tori steps his right leg on the outside of uke's right leg, similar to sono ni, and throws him.

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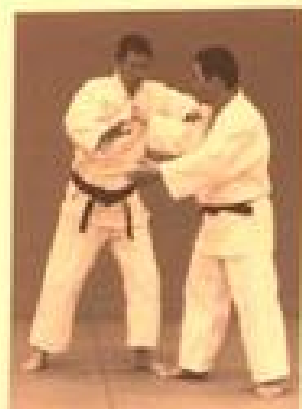
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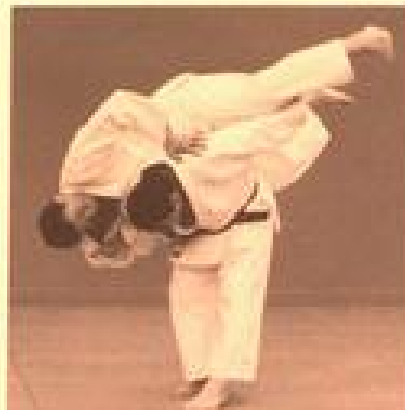
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SONO YON

Seoi-nage—loading up with the right arm only

Tori grips uke's right front collar with his right hand (four fingers on the inside) in a right posture. Uke grips tori's right front collar with the left hand in a left posture and each side seeks an opportunity to catch the other's pulling hand (photo 18).

While this contest continues, tori controls uke's right wrist and steps his right foot inside uke's right foot (photo 19). He turns in a large circle to the left by pivoting on the right foot, while bending the right arm and inserting the right elbow into the right side of uke's chest, and lifts and pulls. He brings the left hand back onto the inside of uke's left thigh (photo 20.1, 20.2) and lifts and pulls uke further with the right hand. He pushes uke's lower body up with his left hand, and throws him forward (photo 21).

In this situation, neither side can catch the other's pulling hand. Therefore, tori tries to load uke onto his back from that posture, but is unable to do so with the right elbow inserted into uke's right armpit, because there is no pulling hand to grip.

It is possible to load uke up with the back of the right arm against uke's chest, but he must enter his waist in deep, so that it sticks out from uke's right side, similar to koshi-guruma. Tori then loads uke's body up in a posture similar to that of yoko-otoshi.

However, without a pulling hand it is not possible to pull uke's body forward and throw him down. Therefore, tori should push uke's lower body up with the left hand, and throw him down by twisting the body to the left (photo 22, 23).

There are some situations where it is difficult to throw uke. In these cases, tori should hug the side of uke's waist with his left arm, bringing his body tight against him (photo 24.1, 24.2), and rotate forward by his own volition, so that he drops down onto uke (photo 25, 26, 27).

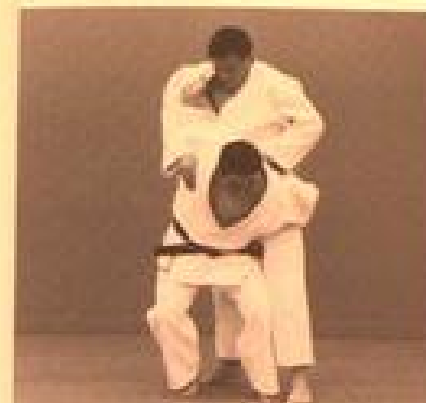
This technique has recently become common in situations when a player has not been able to grapple properly.

Tori throws with the right arm only, but because he loads uke onto the back with the right elbow inserted, it resembles seoi-nage, though to what degree is a matter of personal opinion.

SONO GO

Points to consider on seoi-nage

GANSEKI-OTOSHI

Ganseki-otoshi is the common name for this technique, which was a koryu jujutsu technique. Master Mifune, 10th dan, explains this technique in *The Canon of Judo* (published by Kodansha International, 2004). The main points of the technique are as follows.

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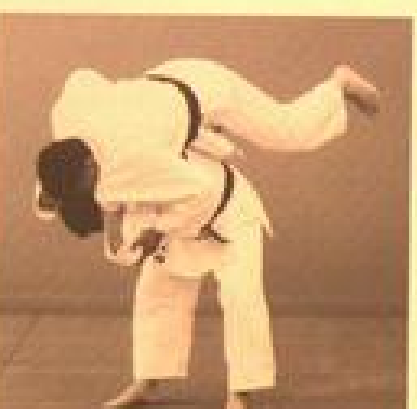
Tori and uke grapple in a standing posture. Tori strangles uke with gyaku-juji-jime, with his right hand above, and his left hand below (photo 28).

Uke responds by pushing tori's left elbow down with his right hand placed on top of it. His left hand pushes up from under tori's right elbow and he begins to unfasten tori's arms (photo 29). At that moment, tori adapts to that action by stepping his left foot inside uke's left foot. He lowers his body and steps back by turning to the left, while passing under his own right arm to unfasten his crossed arms and turn his back towards uke (photo 30).

He pulls both collars, gripping them with both hands, so that uke's chest and lower abdomen are tight against his upper back and the back of his waist, and he loads uke onto his back (photo 31).

Tori straightens both knees, raises the back of his waist, leans forward, and throws uke forward by pulling with both hands (photo 32, 33).

In another situation, tori throws with the left (right) knee on the mat (photo 34).

Furthermore, tori may throw uke by loading him onto the left shoulder, without passing under his own right arm (photo 35).

These techniques are not seen in modern randori, but they remain present in the principles of this technique.

It is difficult to judge which technique this is similar to in modern techniques such as ippon-seoi-nage or morote-seoi-nage.

If it is executed by "throwing with the knee on the mat" then it becomes seoi-otoshi, and if "tori carries one arm," ippon-seoi-nage.

3 Seoi-otoshi

Tori breaks uke's balance directly forward or to the right (left) front corner. He loads uke onto his back, and, while dropping one or both knees onto the mat, throws him by pulling him down.

SONO ICHI

From the form of ippon-seoi-nage to seoi-otoshi

1. Seoi-otoshi — with the right knee dropped

Tori and uke grapple in right natural posture. Tori steps back with his right, left, then right foot, and pulls uke forward, so that his balance begins to break. Uke responds by stepping his left foot forward, then right foot, then left foot again, and begins to further step forward with his right foot to maintain his balance.

Tori moves his left foot back diagonally, moving himself away from uke at the moment uke steps forward with his right foot. He moves his right foot close to the inside of uke's right foot. At the same time, he lifts up with the right hand, raises his left elbow, and lifts uke up to the right front corner (photo 1).

Tori bends his knees, lowers his waist, and while maintaining a firm grip in both hands, turns left by pivoting on the tip of the right foot, and steps the left foot back, closer to the inside of uke's left foot, so that his back is turned towards uke (photo 2). He inserts his right arm through uke's right armpit and puts it on his right shoulder. He pulls with his right arm over uke's right arm, brings uke's chest tight against his back, and loads uke onto his back in the ippon-seoi-nage form (photo 3). At the same time, tori inserts the right leg deep inside uke's right leg and drops to the right knee (photo 4). In one stroke, he lowers his body and throws uke over his right shoulder, pulling him straight down with both hands (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

It is important to understand and acquire seoi-otoshi entirely because of its similarity in the loading and throwing form to ippon-seoi-nage. At the moment uke's balance breaks completely over the tips of both feet, tori drops down to uke's feet in a stable posture, and uses the height difference to pull uke down sharply in one stroke. Uke loses the target in front of him, and is unable to respond as he is thrown forward in a rotation.

In another technique, tori steps his right leg deep outside uke's right leg, drops to the right knee, and pulls uke down to throw him (photo 8).

2. Seoi-otoshi — with both knees dropped

Tori and uke grapple in right natural posture. Tori steps forwards with his left, then right, then left foot again, while pushing uke backwards, and begins to break his balance. Uke steps back with his right foot, then his left foot, holds his ground, and tries to maintain stability. At that moment, tori steps his left foot back diagonally

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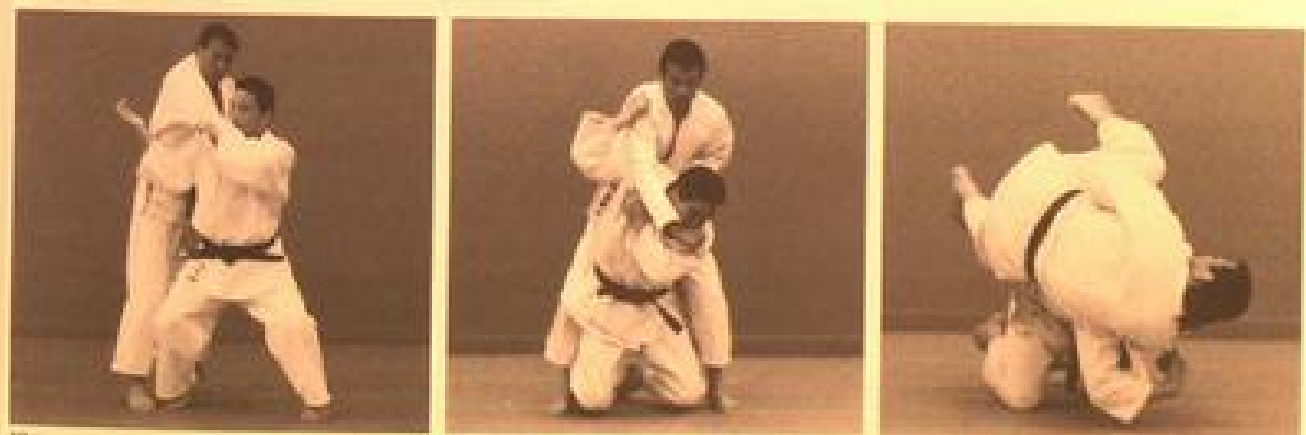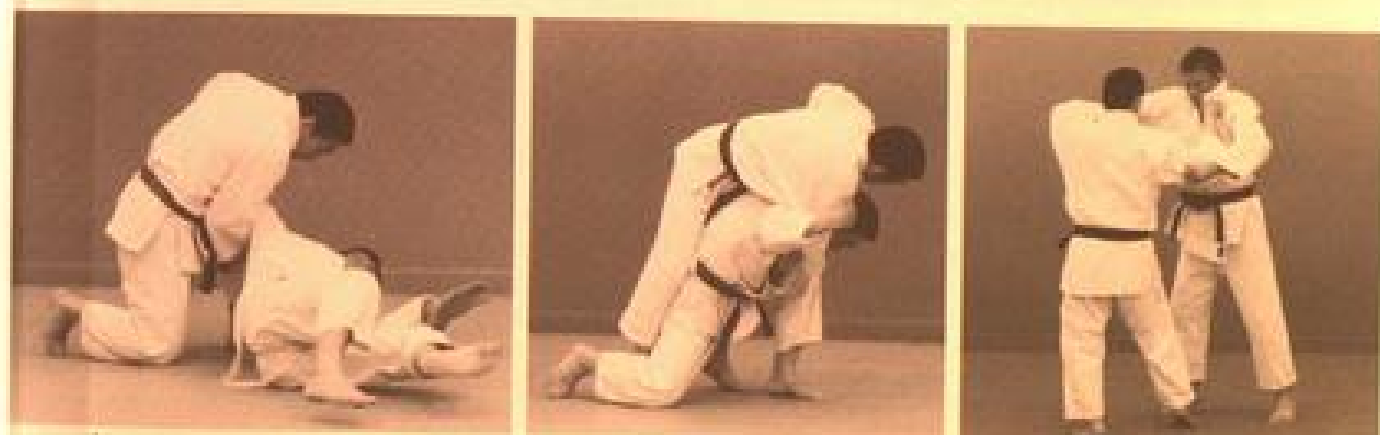
and steps his right foot between uke's feet, assuming a right han-mi posture, while he lessens the pushing action of the right hand and pulls instead, so that uke steps his left foot forwards. At the moment he begins to step it onto the mat, tori stops pulling with the right hand and lifts upwards instead; he pulls upwards with the left hand at the same time, and lifts uke forward, breaking his balance. Uke is unable to transfer his balance to his left foot and rises onto the tips of both feet, his balance breaking (photo 9).

At that moment, tori jumps in to uke's feet with the right foot, then the left foot with his body lowered. He drops to both knees, and loads uke onto his back using the ippon-seoi-nage form (photo 10, 11). At the same time, he pulls straight down with both hands and throws uke (photo 12).

Tori draws uke's left foot out and lifts him forward so that he cannot maintain his weight, and breaks his balance. He quickly jumps down by uke's feet and pulls downwards in one simultaneous action.

SONO NI

From the form of seoi-nage to seoi-otoshi

1. Seoi-otoshi—with one knee dropped

Tori and uke grapple in right natural posture. Tori pulls uke while stepping back, and at the moment uke steps forward with his right foot, tori assumes a right posture and lifts him to the right front corner to break his balance (photo 13). Tori jumps in to uke's feet with his body lowered while maintaining a stable posture. He loads uke's body onto his back using the seoi-nage form, while entering his right leg deep inside uke's right leg and dropping onto his right knee (photo 14, 15). In one stroke, tori pulls uke down over his right shoulder using momentum (photo 16, 17).

This seoi-otoshi technique is derived from the morote-seoi-nage form. The concept of the form for loading uke onto the back is identical to that of seoi-nage.

Tori inserts his right elbow into uke's armpit and pulls with the left arm, so that uke's upper body is tight against him, then he pulls uke down.

Tori can also step deep on the outside of uke's right leg and drop his right knee onto the mat while pulling uke down (photo 18).

In this situation, tori grips uke's right front collar (four fingers on the inside) with the right hand and his right outer sleeve with the left hand. Gripping the sleeve and the collar on the same side of uke's body, tori loads him onto his back while dropping to his right knee, and pulls uke down.

2. Seoi-otoshi—with both knees dropped

Tori and uke grapple in right natural posture. Tori begins to push uke. Uke tries to maintain his balance as he is pushed backwards. At the moment uke steps his right foot just past the back of his left foot, tori steps his right foot between uke's feet, and, while assuming a right posture, lifts uke directly forwards and breaks his balance. Uke is not able to transfer his weight on his right foot, and rises onto the tips of both feet, as his balance breaks (photo 19).

At that moment, tori jumps in to uke's feet with the right foot, then the left foot, and, with his body lowered, drops to both knees and loads uke onto his back in the seoi-nage form (photo 20). At the same time, tori pulls uke straight down to throw him (photo 21, 22).

It is vital that tori acts instantaneously to position (tsukuri) uke by driving uke's right foot as he steps back. At the moment the tsukuri is complete, he enters inside uke's chest in a stable posture, and pulls him straight down.

There has been a recent increase in incidents where tori grapples in an extremely low posture, and enters deep inside uke by dropping onto both knees for seoi-nage or seoi-otoshi. Seoi-nage with both knees dropped is, however, banned in the Kodokan refereeing rules and in Junior Judo.

SONO SAN

Differences between seoi-otoshi, seoi-nage, and ippon-seoi-nage

These techniques bear similarities in the way in which tori loads uke up, but the principle of throwing is different.

Seoi-nage—Tori loads uke's body from below and throws him directly forwards over the right shoulder.

Accordingly, if one or both knees are dropped onto the mat, in seoi-nage tori will raise the knees from the mat, raise the waist, load uke onto his back, and throw him.

Seoi-otoshi—At the moment tori loads uke onto his back, he drops to one or both knees, lowers his body, pulls uke over the right shoulder, and throws him straight down.

It is important to discern the subtle differences between these two techniques. Although it may be difficult to tell them apart at first glance, looking at the concept of the throw will enable you to determine which technique it is.

Generally, tori should pull downwards with the body lowered when throwing with the knees dropped, but tori should load uke onto the back when throwing with the knees not touching the mat. Therefore, we can define seoi-otoshi as throwing with the knees dropped and seoi-nage as throwing from a posture where the knees are not dropped.

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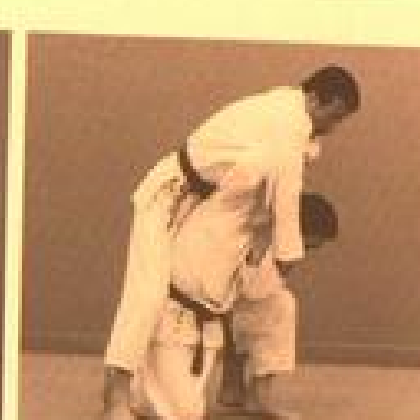
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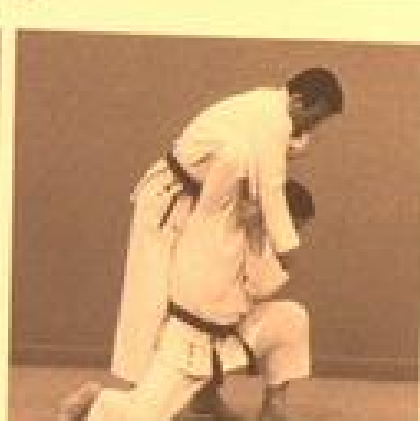
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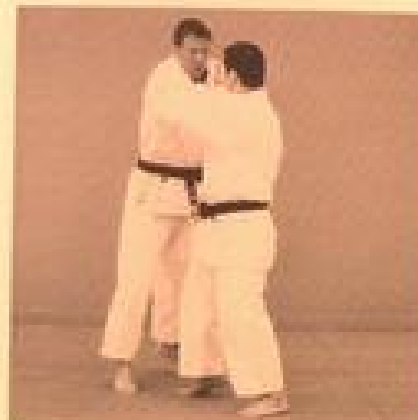
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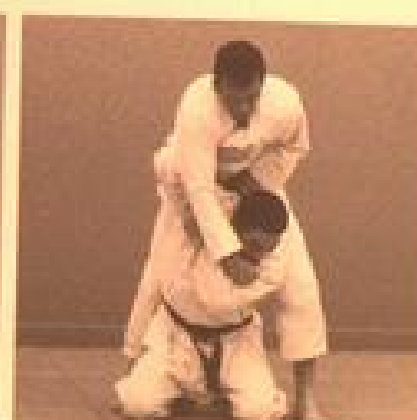
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This is also true of seoi-otoshi from the form of ippon-seoi-nage.

SONO YON

Points to consider on seoi-otoshi

Koshiki no Kata—yuki-ore

The techniques of the Kito-ryu, which Master Kano learned before founding Kodokan Judo, are preserved in this Koshiki no Kata.

Yuki-ore the sixth counter (ura) from the Koshiki no Kata is the following form of the seoi-otoshi technique.

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At the moment uke begins to hold tori from behind with both arms (photo 23), tori defends by lowering his body and drops his right knee to uke's feet (photo 24). At the same time, he holds uke's right arm with both hands and throws him by pulling straight down (photo 25, 26).

The name yuki-ore means a branch that breaks from the weight of snow. The technique is a physical expression of this form and evokes the natural world.

"Snow falls, gathering on the branches of the trees. The branches droop with the weight. At the instant they bend to their utmost limit, the snow slides off."

The technique is different from that of the randori seoi-otoshi where tori throws the opponent down in a sharp throw (photos 23–26 show the Koshiki no Kata. Tori is Shiro Yamamoto, 8th dan, and uke is Midori Chiba, 8th dan).

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4 Tai-otoshi

Tori breaks uke's balance to his right (or left) front corner, opens his body to the left, steps his right (left) foot in front of uke's right (left) foot, pulls uke forward, and throws him down.

SONO ICHI

Tai-otoshi—driving in at the moment uke steps back

Tori and uke grapple in right natural posture. Tori steps back with the right foot, then the left foot, while pulling uke; he then comes to a halt, pressing uke down slightly. Uke responds by stepping forward with his left foot, then his right foot, but because he holds his ground in a slightly forward-leaning posture, he steps back with his right foot and begins to return to his previous posture (photo 1).

At this moment, tori lessens the pulling action of both hands and pushes slightly with the left hand instead. Uke responds by straighening up while beginning to step back with his right foot. At the moment uke's right foot passes the back of his left foot, tori steps his right foot between uke's feet, and steps his left foot back and round, so that he assumes a right han-mi posture. He pulls up with the left hand, and lifts and pulls up with the right hand. Uke is not able to transfer his weight onto his right foot, and he rises forward from a slightly left posture over the tips of both feet, and his balance breaks (photo 2).

Tori supports his body on the right leg, opens his body to the left, and steps his left foot back and round, while lifting uke further with both hands and breaking his balance (photo 3). Supporting his body on the left leg, tori lowers his waist, and steps his right foot in front of uke's right foot across his ankle. At this point, tori is in a stable posture with a wide leg stance, the left knee is bent and the right leg stretched (photo 4).

Tori pulls and lifts further with his right hand, pulls down with the left hand, and channels energy into his

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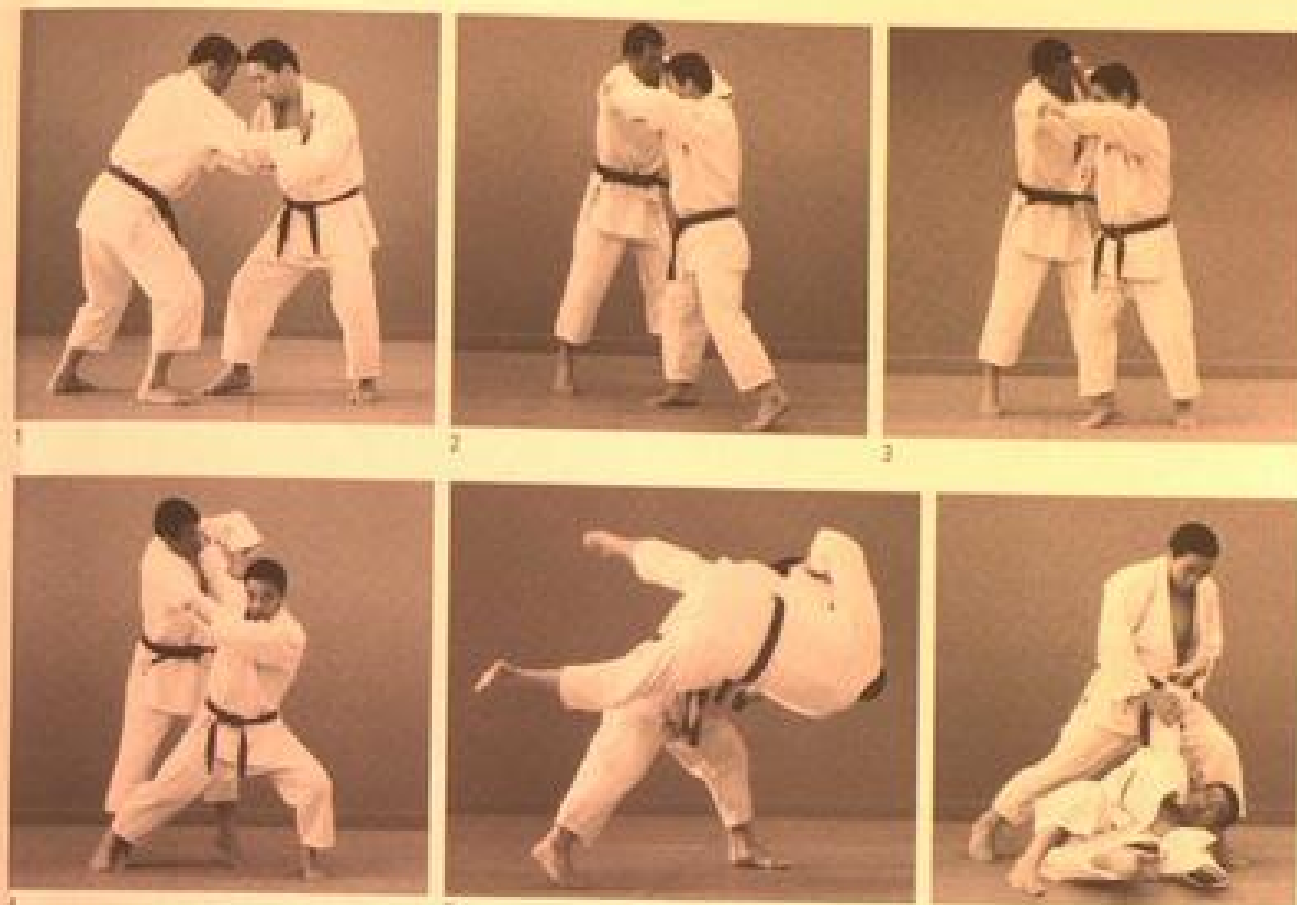
hands, hips, and legs to throw uke forward. Uke will be thrown in a large circle around the tip of his right foot (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

Tori acts at the moment uke steps back by using uke's momentum to throw him. It is important to lead and move uke lightly at that moment. This technique is difficult to execute if uke's posture is rigid.

Uke tries to maintain his balance by stepping back with his right foot, and at the moment it just passes his left foot, tori lessens the pushing action of both hands and pulls upwards instead, so that uke is lifted upwards and his balance breaks. If tori executes this too slowly, uke will completely transfer his weight onto the right foot. Therefore, tori will not be able to lift and break his balance.

Tori opens his body to the left, and when he steps his right foot in front of uke's right foot, he crosses uke's foot lightly. At this moment, tori's left leg is placed slightly apart from the front of uke's left leg, the bent knee supports the body weight, and the waist is lowered for stability. He bends back slightly and sticks his chest out.

Tori's back and the back of his waist should not touch the front of uke's body. If it touches the front of his waist, uke will be able to resist quite firmly, and push tori's waist, so that he cannot execute the throw from an unstable posture.

Tori lifts uke up by lifting and pulling with both hands. He projects energy in the direction uke's right foot is pointing, and pulls him down at the moment his balance is thoroughly broken.

Uke will be thrown forward in a large circle around the tip of his right foot. If tori pulls uke round to the left with both hands, uke will respond by twisting his left foot round to the rear, so that tori's technique does not work.

This is a te-waza technique, but tori must channel strength into his hands, waist, and legs in combination to complete the throw.

Tori feints a right ouchi-gari, stepping his right foot between uke's feet, so that uke steps back with his right foot to maintain his posture, and begins to raise his left foot. Tori can apply the principles of this technique to throw him at the moment he has stepped back with his right foot.

The opportunity to execute tai-otoshi is at the moment after uke steps with his right foot: tori positions him (tsukuri) toward the right front corner and executes the throw. If he pulls and leads uke towards the right, he positions him directly to the right side and throws him towards the right side.

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APPLICATION

1. Tai-otoshi—executed in two stages (nidan-shiki)

Tori begins to push uke, and at the moment uke raises his left foot to step back, tori steps his left foot back and round to assume a right han-mi posture. He supports his weight with his left leg and lightly springs the inside of uke's left ankle up with his right upper ankle. He lifts him to the right front corner with both hands, so that his balance breaks (photo 7), and steps his right foot in front of and across uke's right foot, then throws him using the principles explained in sono ichi (photo 8). The objective of tori's right foot is to spring uke's left foot up so that his balance breaks in the right front corner.

It is therefore sufficient for tori to place his right foot lightly (not deeply) on uke's left leg and to lift it up only slightly. Then, maintaining uke in this posture, he quickly steps in with his right foot and throws him.

The springing up action of tori's right leg is the means to position (tsukuri) uke to the right front corner. However, this is not a continuation technique from ouchi-gari (reaping) to tai-otoshi.

2. Tai-otoshi—dodging uke's uchi-mata

Seeing a chance, uke jumps inside tori and begins to spring him up with the left uchi-mata. At this moment, tori dodges him by stepping back with his right foot into a left han-mi posture. At the moment uke's left leg cuts through the air and his balance breaks toward the right front corner, tori steps his right foot across the front of uke's right leg and changes to tai-otoshi to throw him (photo 9, 10).

The name for the technique in which tori dodges uchi-mata is uchi-mata-sukashi.

SONO NI

Tai-otoshi—gripping uke's collar and sleeve on the same side

Tori and uke grapple in the following form. Tori's right hand grips uke's right collar with the four fingers (or the thumb) on the inside, while his left hand grips uke's right sleeve, or right collar (photo 11).

Tori steps back with the left foot, moves the right foot forward, so that he assumes a right han-mi posture, while lightly shifting to the left side and drawing uke to his own right side. Tori lifts uke to his right side, breaks his balance (photo 12), and steps his right foot across the side of uke's right leg, so that their legs cross. He puts his right forearm on the right side of uke's chest, pushes him to the right side, and pulls down with the left hand to throw him (photo 13, 14).

This technique is different from sono ichi because tori uses the right arm to "tsukuri" (position uke).

When tori shifts slightly to the left, leading uke, it is important to tsukuri uke to the right side by gradually widening his step. This technique is similar to seoi-nage sono ni (kata-eri-seoi), while the use of the right arm is different.

In tai-otoshi, the little finger side of the right arm is placed on uke's right chest, and without close physical contact, he lifts uke and breaks his balance with both hands.

In kata-eri-seioi, the right arm is inserted under uke's right armpit, and the back or waist area comes into physical contact, then he loads uke up and throws him (photo 15).

SONO SAN

Tai-otoshi—with both of uke's arms crossed

Tori assumes a left posture and uke a right posture. Tori grips the back of uke's collar with his left hand, uke's right hand grips tori's left front collar. Tori grips the end of uke's right sleeve with his right hand, and at that point uke is not able to grip with the left hand. Tori pulls down with both hands, so that uke leans forward (photo 16).

This causes uke to step forwards with his left foot, so that he assumes a left posture and straightens up while pushing tori's left wrist away with his left palm from the inside, and beginning to return to his previous posture (photo 17.1, 17.2).

At this moment, tori quickly steps back with his left foot and steps forward with his right foot to assume

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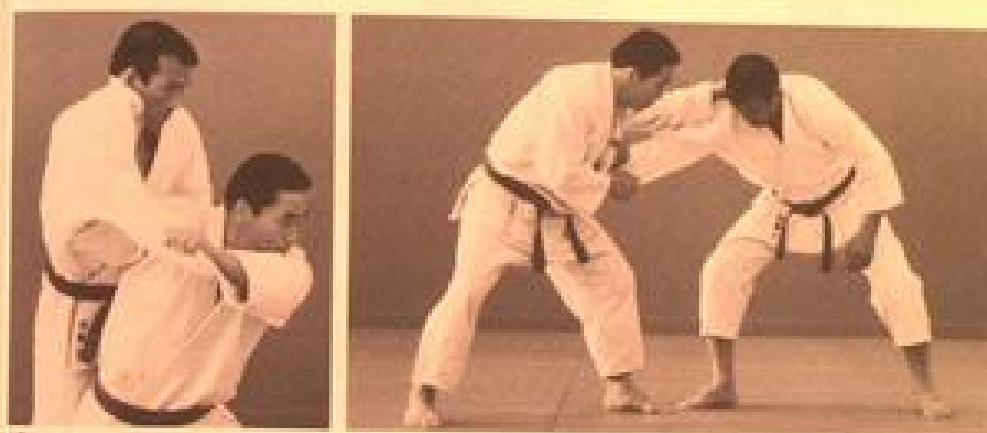
a right posture while releasing the left hand and dodging uke's pushing left hand to quickly grip the end of uke's left sleeve instead (photo 18.1, 18.2).

Tori steps back with the left foot, opens his body to the left while pulling both hands diagonally down, and stretches uke's arms across one another, thus completing the tsukuri.

At this moment, tori's right shoulder is on uke's left armpit (or it pushes uke's left elbow) while stepping his right foot across the front of uke's right foot (photo 19.1, 19.2). He pulls toward the front of his own left hip with his left hand, and pulls with his right hand, thrusting it forward while twisting his body toward the left to throw uke (photo 20).

This technique was devised from kumite (sparring) contests, and is not often seen in competition. The most important point is to skilfully use the opportunity to cross uke's arms and to complete the tsukuri.

APPLICATION

Tai-otoshi—when uke holds the left sleeve with both hands

Uke begins to grip and control tori's left lower sleeve

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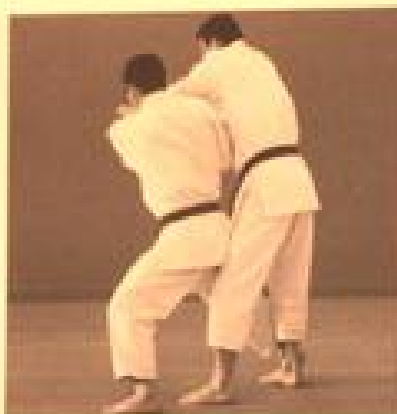
with both hands. Tori responds by gripping the end of uke's left sleeve from the inside with his left hand (photo 21).

Tori grips the end of uke's right sleeve with his right hand from under uke's left arm (photo 22) and pulls down with the right hand. At the same time, he pulls up with the left hand, pulling away from uke's grip, and controls both arms extended and crossed (photo 23). Tori opens his body to the left, and steps his right foot in front of uke's right foot, draws the right hand to the left armpit, opens and pulls the left hand toward uke's right front corner, and twists uke's body and throws him (photo 24, 25).

The most important point in this technique is pulling and releasing from uke's grip on tori's left sleeve, and then crossing them in one continuous movement.

SONO YON

Points to consider on tai-otoshi

Koryu jujutsu's randori-waza

Master Kano commenced his studies by learning Tenjin Shinyo-ryu Jujutsu.

Let us compare Kodokan nage-waza with jujustu randori-nage-waza from the following sources: Chiharu Yoshida and Mataemon Iso, authors of *Tenjin Shinyo-ryu Jujutsu Gokui Kyoju Zukai* (published by Sakigake Shinshoro, 1893; refer to osoto-gari in this book for more information); and Matsunosuke Inoguchi, who studied medical science, atemi, and the kappo (resuscitation techniques) of various jujutsu schools, author of *Shikatsu Jizai, Sekkotsu Ryoho, Jujutsu Seirisho*.

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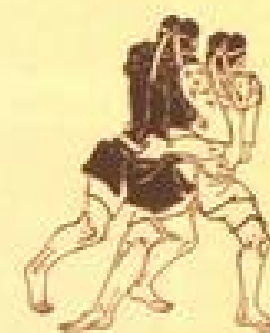
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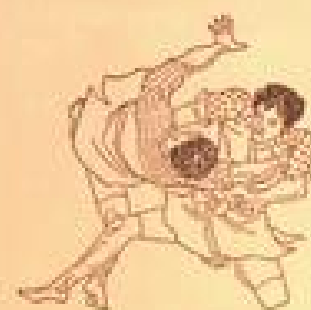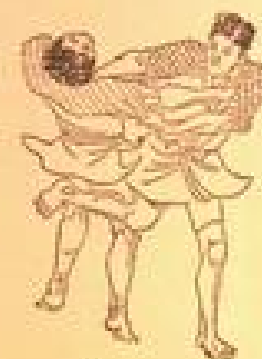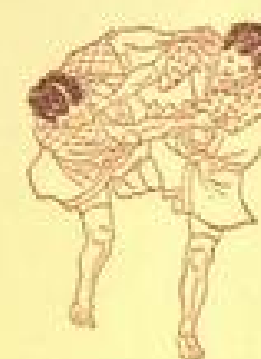
5 Kata-guruma

Tori breaks uke's balance directly forward, or to the right (left) front corner. He loads uke's body up onto his right (left) shoulder, across the back of his neck to his left (right) shoulder, and then throws him down. This section covers similar techniques.

SONO ICHI
Kata-guruma — drawing uke forward

Tori and uke grapple in right natural posture. Tori draws uke out while moving backward and begins to break his balance forward. Tori takes a big step back with his left foot, so that uke steps forward with his right foot, and while opening his body to the left, he lifts uke by pulling upwards with the left hand, and lifting and pulling with the right hand, so that uke's body weight rests over his right foot as his balance breaks (photo 1).

Tori steps his right foot inside uke's feet, and enters inside uke. He bends both knees, lowers his waist, assumes a right defensive posture, and draws uke towards him. He puts his right shoulder on uke's right front hip and the back of his neck (on the right side neck), on the front side of uke's right hip. He inserts his right hand inside uke's legs and places it on his right inside thigh, and holds the lower half of uke's body (photo 2).

Tori changes the direction of his left pulling hand towards his own left hip, drawing it straight down, while moving the left foot closer to his own right foot. He raises his head, straightening the back of his neck, throws out his chest, and in one stroke, raises his waist and loads uke's body across his right and left shoulders. At this moment, uke's body responds by bending back and resisting (photo 3, 4).

Tori continues this action of loading uke up, and pulls down with the left hand. Pushing up with the right hand and rotating uke around the fulcrum of the back of his neck, he throws him over the left shoulder to the left front corner (in front of the left foot). Uke is thrown in a large circle diagonally left and forwards (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

The principles of this technique are identical to those of the Nage no Kata, except for the action of tori's left pulling hand. In the kata, tori's left hand changes to grip uke's right inside sleeve on the second step.

Tori moves away from uke, pulls upwards with the left hand, lifts up with the right hand while moving back and drawing uke, lifting him to the right front corner, and breaking his balance. At the moment uke's body is lifted, tori lowers his waist, steps his right foot between uke's feet and pulls further upwards with his left hand. If tori pulls down too quickly, uke's waist will bend, rendering the kuzushi (breaking the balance) ineffective, so that uke is able firmly to resist being loaded up.

It is vital that the back of tori's neck, as the fulcrum for rotating uke's body, is placed against the front side of his belt.

It is not possible to load uke onto the back and throw him with the waist bent. This is also true if the back of tori's neck is inserted in uke's right armpit.

Tori inserts the right hand between uke's thighs and puts it onto his right inside thigh, and at the same time, pulls down with the left hand. Tori must channel energy from his waist to successfully load uke up. In order to do this, he should bend both knees, lower the waist, and straighten the back of his neck. However, if he leans forward he will not be able to load uke up.

When tori throws uke, he pulls straight down with the left hand and pushes uke's right inside thigh up with his right hand while throwing him down in front of the left foot.

The following techniques are used when tori loads uke up and throws him down:

Tori steps his left foot diagonally left and forward, lowers his waist, and executes the throw.

Tori steps back with the left foot, opens his body to the left, thereby changing the direction he faces. He grips uke's right sleeve with his right hand and throws him by pulling straight down with both hands.

At the moment tori changes the direction he faces to execute the throw, he pushes uke's body up with the right hand, and at the moment uke's body falls, he grips uke's right sleeve with the right hand and throws him using the ippon-seoi-nage form (photos 7, 8, 9).

SONO NI
1. Technique for throwing uke directly forward over the head

Tori loads uke up using the principles of sono ichi, and leans his upper body forward while pulling down with both hands and throwing him directly forward over his head.

It is possible to throw uke down toward the left foot, in a technique similar to sono ichi, at the moment uke hardens his posture and bends back, but if uke relaxes and entwines himself with tori's upper body, tori can use the principles described above very effectively (photo 10, 11, 12).

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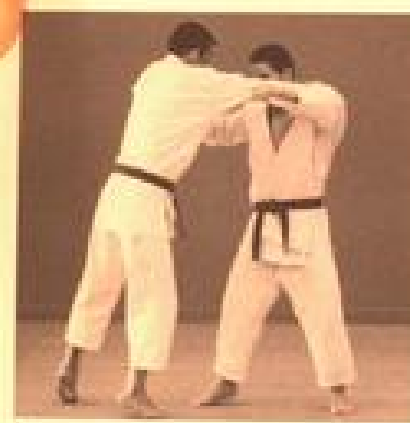
2. Technique for throwing by bending back and dropping down

Tori loads uke up using the principles of sono ichi, and bends back and drops down while throwing uke down with him (photos 13, 14, 15).

This technique can be used when it is difficult to separate from uke's body, thus tori throws remaining in physical contact by bending back. Depending on the situation, tori can throw uke backward, but remain in a standing posture.

The outcome of each of these techniques would be accepted as nage-waza in a competition.

The technique to drop down backward can be thought of as identical to ura-nage (ma-sutemi-waza). As a nage-waza, however, the principle action of kata-guruma is to load uke's body up and control it completely, while the act of dropping down is merely the means to throw him. This is the reason why the author classifies it as kata-guruma.

SONO SAN

Kata-guruma—with one knee dropped

1. Kata-guruma—loading up with the right knee on the mat, then standing up to throw

Tori grips uke's right sleeve with his left hand while uke grips tori's left collar with the right hand. Tori controls uke's left gripping hand away from him with his right hand, while stepping his left foot back and pulling with his left hand to lift uke to his right front corner, thereby breaking his balance. He lowers his waist, steps his right foot between uke's feet, and drops the right knee to the mat with the left knee raised. At the same time, he puts his head on the outside of uke's right hip while drawing him to the right front corner with his left hand. He loads uke onto both shoulders while inserting his right hand between uke's legs, and puts it onto the right inside thigh (photo 16).

He scoops the right leg up, pulling it forward with the right hand while standing up. He loads uke up and throws him down to the left front corner (photo 17, 18).

Tori can also load uke up with his legs in opposite positions, his left knee dropped and right knee raised (photo 19).

Tori has the advantage with the right knee on the mat of entering between uke's feet with his body lowered and pulling with the left hand to draw uke closer and load him up. It is necessary, however, to maintain stability in the waist and body when standing up from this posture.

2. Kata-guruma—with the left knee remaining on the mat

Tori and uke grapple on the right side. Tori springs uke's left leg up with uchi-mata. At the moment uke rises (photo 20), tori withdraws his right leg which is inserted for uchi-mata, and turns around, lowering his body. He pulls with the right hand, lifting uke and breaking his balance (photo 21), and drops the left knee between uke's feet (with the right knee raised), and at the same time he enters inside uke, he moves his head, passing the outside of uke's left hip, and puts it onto the side of his right hip. He inserts the left hand between uke's legs onto the back of his left knee, draws him closer, and loads him up onto both shoulders (photo 22). He pulls the back of uke's knee forward with the left hand and lifts him, while loading him up with the left knee remaining on the mat. He turns uke around the fulcrum of the back of his neck and pulls him down in front of the right foot (photo 23, 24).

In this technique, tori feints uchi-mata, turns around, changes to kata-guruma, and lowers his body in a reverse motion using the momentum to pull uke, break his balance, and throw him. Therefore, tori executes his body control (tai-sabaki) with speed and executes the series of actions with excellent timing, so that uke is thrown in a large circle at the moment his body touches both of tori's shoulders.

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SONO YON

Kata-guruma—loading uke onto the right shoulder from the front and throwing him backwards

Tori and uke are about to grapple and face each other in a defensive posture. Tori controls both of uke's wrists with both hands as the moment he tries to grapple him, so that uke pushes him back and begins to shake himself free (photo 25).

At this moment, tori lifts up both of uke's hands, so that his upper body is lifted and his posture destabilizes in one stroke. At this moment, tori lowers his body and jumps inside uke (photo 26). He steps his right foot between uke's feet and also shifts the left foot so that he assumes a right defensive posture. His head passes uke's right armpit and he puts the right shoulder on uke's abdomen and holds uke's legs with both hands (photo 27). In one stroke, he lifts uke up and loads him onto the right shoulder, and he bends back and throws uke backwards, while remaining standing. Uke is thrown in a large circle in mid-air (photo 28, 29, 30, 31).

There are several opportunities to apply this technique. Tori enters the form for morote-gari, and at the

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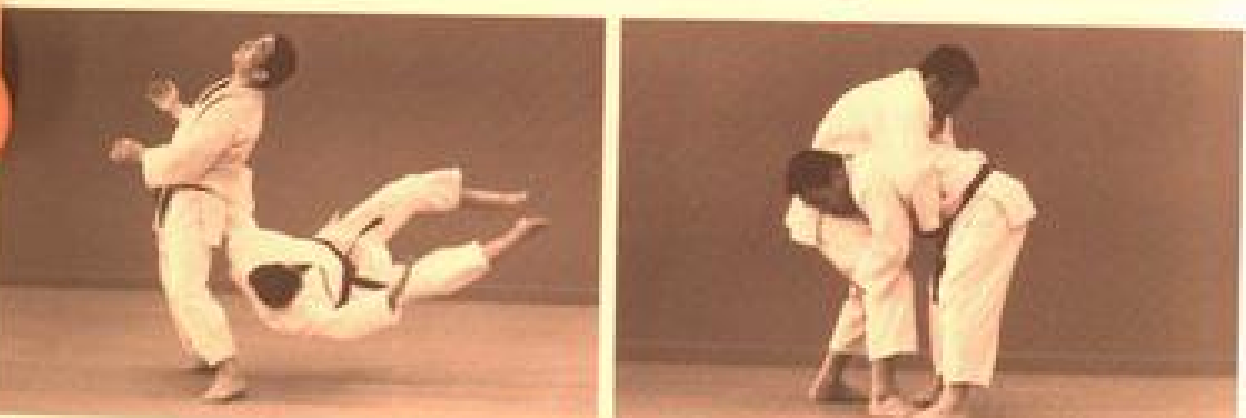
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moment uke responds by leaning forwards he executes the technique. Another opportunity is at the moment uke begins to continue and change to tawara-gaeshi (photo 32) in order to lift tori (from the side of the head to the back) and drop down backwards.

In this situation, tori advances three steps in a low posture, pushing uke gradually, while straightening up, and loads him onto the right shoulder. Uke will be unable to defend.

The Kodokan Waza Research Institute decided that this technique is related in concept to kata-guruma, after it scored ippon in a real competition.

If tori lifts uke's body up and drops down backward to throw him, this technique becomes ura-nage, but if tori loads uke onto the right shoulder and then drops him straight forward, this becomes sukui-nage.

SONO GO
Points to consider on kata-guruma
Kinu-katsugi

There appears to have been a prototype of kata-guruma in koryu jujutsu.

Kyutaro Kanda, 9th dan, is widely known as the master of kata-guruma and is thought to have developed the

Hankai-garami of Yoshin-ryu

Kinu-katsugi of Tenjin Shinyo-ryu

I-zori

Tasuki-zori

Shumoku-zori

original kata-guruma from kinu-katsugi of the Yoshin-ryu Totsuka school.

There is also a similar technique in Yoshin-ryu, called hankai-garami. However, it is unclear if it has any relation to kata-guruma.

There exists a further technique in sumo wrestling known as sori-te (*Sumo wa koshite miru no ga tanoshii*, published by Baseball Magazine Co., 1992).

6 Uki-otoshi

Tori lifts uke to his right (left) front corner, breaks his balance, and firmly pulls him forward and down with both hands to throw him. This section covers similar techniques.

SONO ICHI
Uki-otoshi — of Nage no Kata technique

Tori and uke face each other in basic natural posture. Uke steps forward with the right foot to begin grappling with tori in right natural posture.

Tori uses this opportunity, and takes a step backward with the left foot in the tsugi-ashi (moving with one foot leading, the other following) form while drawing uke, in a right natural posture, and begins to break his balance forward. Uke responds by trying to maintain his balance and takes a step forward with the right foot in the tsugi-ashi form.

Again, tori takes a step backward with the left foot in the tsugi-ashi form while drawing uke and begins to break his balance forward.

Uke responds again by trying to maintain his balance and takes a step forward with the right foot in the tsugi-ashi form.

Tori pulls uke forward again, and at the moment uke, in response to being pulled, takes a step forward with the right foot, tori breaks his balance forward (photo 1), quickly takes a large step backward with the left foot, while dropping the left knee roughly to the left of and just behind the right foot (the angle of the left lower leg from the line running from the rear of the right foot should be from 30 to 45 degrees). In one stroke, tori throws uke by firmly pulling him forward with both hands.

Uke is thrown forward in a large circle around the fulcrum of the tip of the right foot (photo 2, 3, 4).

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KEY POINTS TO THE TECHNIQUE

In the Nage no Kata, tori takes two steps backward (in steps comparably larger than uke's), while opening the distance between them and lifts him to the right front corner to break his balance. At the moment uke's balance is completely broken (on the third step) tori lowers his body, drops to one knee and pulls uke down to throw him.

Aside from drawing uke on the third step, the other main principle is to step back with slightly larger steps than uke, and open the distance between them to break his balance in the front corner.

Master Kano, in *Kodokan Judo Kogi*, described the kuzushi (breaking balance) thus:

"In right natural posture, grip your opponent's collar and sleeve while withdrawing between 18 and 24 centimeters. He must respond by moving 18 to 24 centimeters forward to maintain natural posture. At that point you withdraw again and he follows. While he moves, you will be able to gauge the length of his step, so that when you withdraw next time, you intentionally withdraw much further than before, and, taking him by surprise, he will more often than not be lifted and pulled forward by his sleeve and collar. At this moment, pull him towards you, and he will be thrown. This is how one must understand uki-otoshi."

Thus, the basis of this technique is the execution of kuzushi, and the purpose of Nage no Kata is to master these principles.

At the moment uke's balance is broken, tori must pull down with both hands synchronizing this action with the force generated from dropping to the left knee and lowering the body. He must pull down sharply with both hands by projecting energy from the left hip, not by twisting round.

SONO NI

Uki-otoshi — pulling uke down from standing

Tori steps back while drawing uke out, and begins to break his balance in the right front corner.

At the moment uke steps forward with his right foot, tori takes a large step backward with his left foot, the right foot follows so that he opens the distance between them. He lifts and pulls with the right hand, pulls up with the left hand, lifting uke and breaking his balance towards the right front corner. At this moment, tori opens his feet from a right posture and lowers his waist into a stable posture (photo 5).

At the moment uke's balance has broken, tori remains in a standing posture (not dropping to the left knee), changes the direction of the pulling action, and in one stroke he firmly pulls downwards (towards his own left hip) to throw uke (photo 6, 7).

The application of uki-otoshi is not limited to pulling down with the left knee dropped. It is widely practiced in randori from standing.

When tori positions (tsukuri) uke, it is vital to pull upwards with both hands, so that he breaks uke's his balance, lifting his weight over the tip of his right foot, and at that moment, he should pull uke straight down, as if drawing him through an arc.

SONO SAN

Uki-otoshi — driving uke's left foot as he steps back

Both sides grapple in right natural posture. Tori steps back while drawing uke out, pulling him so that his balance begins to break directly forward. Uke steps forward

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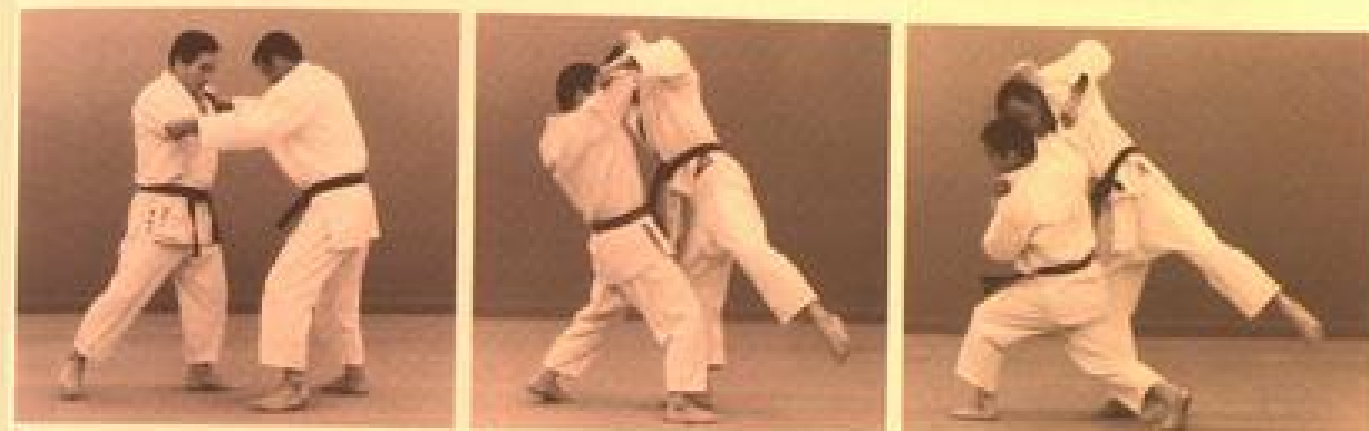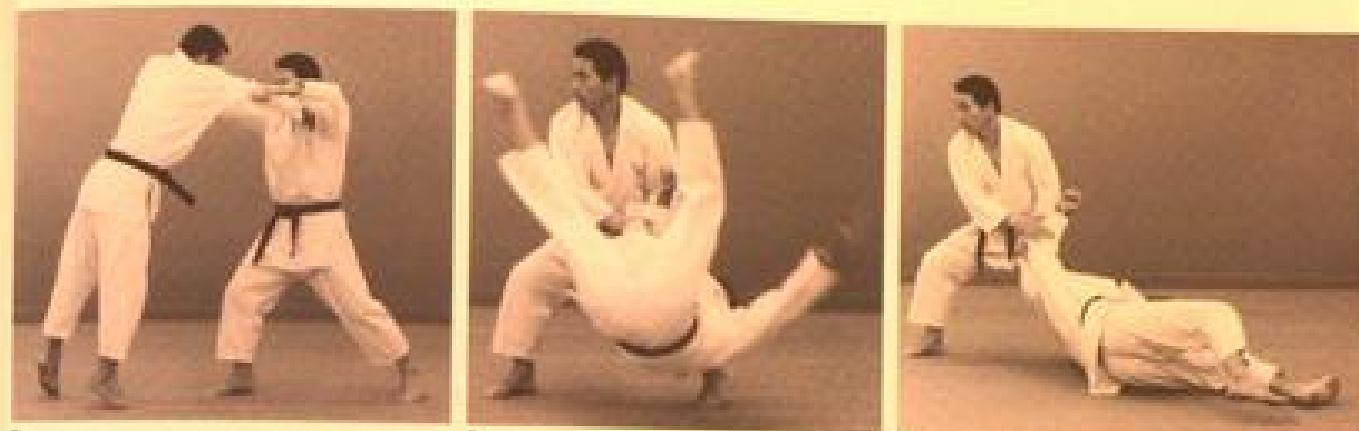
with his left foot holding his ground, then steps back with his left foot to begin to return to a stable posture (photo 8).

At this moment, tori lessens the pulling action of both hands, and pushes up slightly with the right hand, so that uke opposes him by straightening up while beginning to withdraw his left foot. In time with uke lifting his foot and stepping it back, tori steps in deep with his right foot to assume a right defensive posture, and while thrusting his waist out, lifts up with his right hand, pulls diagonally left and upwards with the left hand, and lifts uke to the right front corner, breaking his balance (photo 9).

At this moment, tori maintains his stability by bending both knees and lowering the hips, and he positions (tsukuri) uke so that he faces him directly. Uke's weight falls over the tip of his right foot, and his balance breaks with his left foot raised off the mat.

Maintaining firmness in this posture, tori pivots on the tips of both feet, opening his body to the left so that he turns 180 degrees, and, facing the opposite direction, he further breaks uke's balance toward the right front corner (photo 10).

At the moment uke's balance is fully broken, tori pushes down with the right hand, and pulls forward and down with the left hand to execute the throw. Uke is thrown in a large circle around the tip of the right foot (photo 11, 12).

At the moment uke steps back with his left foot, tori drives it back by stepping his right foot forward, and lifts him with both hands to break his balance. Uke is unable to step his left foot back onto the mat, and his balance breaks towards the right front corner, as he stands on one leg. Tori, maintaining firmness in both hands, synchronizes the actions of lifting up and pulling down with turning by twisting his hips, so that the throw is sharp and clean.

APPLICATION

1. Uki-otoshi—pushing up uke's left elbow with the right hand

Tori grips uke's right sleeve (or the right collar) with the left hand and his left middle sleeve with the right hand, and grapples.

With the same method and opportunity as sono san, at the moment uke withdraws his left foot, tori steps in with his right foot while pushing uke's left elbow up from below with the right hand and pulling up with the left hand (photo 13). He turns his body to the left, to face the other direction, and throws uke by pushing him down (photo 14, 15).

Tori is able to position (tsukuri) uke sufficiently by pushing his left elbow up with the right hand.

2. Uki-otoshi—twisting with both hands

Both sides grapple in right natural posture, at the moment uke withdraws his left foot (similar to the method in sono san), tori drives in by stepping in with his right foot, and lifts uke to his right front corner. Breaking his balance (photo 16), he twists uke down to tori's left rear corner (photo 17, 18).

In this technique, tori faces uke directly, and, without turning to the left, bends slightly to the left rear corner, and twists him down with both hands.

In order to tsukuri effectively, it is important to twist by bending the upper body back. At this moment, tori can also throw uke to his right side (towards the outside of uke's right foot).

SONO YON

Uki-otoshi—dodging uke's osoto-gari

Tori dodges at the moment before uke executes the reaping action from the osoto-gari form by stepping his right foot back behind the left foot to assume a left han-mi posture (photo 19). The momentum of his right leg flying and cutting through the air causes uke's balance to break towards the left front corner (photo 20).

At this moment, tori lowers his waist, pushes up with the left hand, and pulls uke down with the right hand (photo 21).

In another situation, tori dodges uke's osoto-gari by lifting the right leg, and changes to uki-otoshi (photo 22, 23).

In this technique, tori must perceive the moment when uke is about to reap his leg, and at the moment

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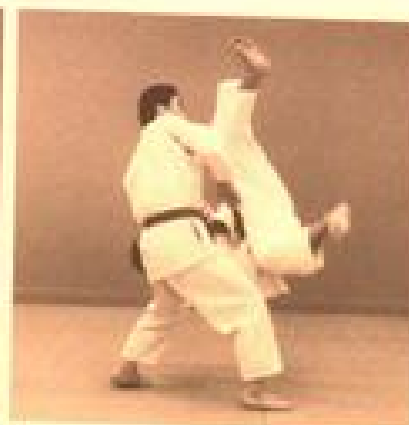
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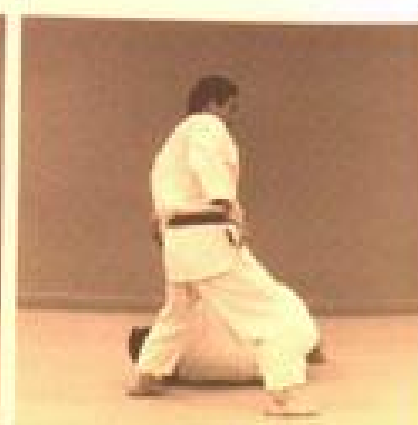
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uke's balance breaks from his leg cutting through the air, tori quickly adapts and continues to the uki-otoshi technique. If tori can time his dodging action precisely when uke executes a strong reap, uke will turn and fall down with his own momentum alone.

There are different names for the various uki-otoshi adapting and continuing techniques where tori dodges uke's nage-waza:

Ouchi-gaeshi—Tori dodges uke's ouchi-gari and throws with uki-otoshi.

Kouchi-gaeshi—Tori dodges uke's kouchi-gari and throws with uki-otoshi.

Uchi-mata-sukashi—Tori dodges uke's uchi-mata, twists, and throws with uki-otoshi.

SONO GO

Points to consider on uki-otoshi

The origin of "kuki-nage"

The first of the two forms of kuki-nage (air throws) was developed by Master Mifune, 10th dan. This is formally known as sumi-otoshi (refer to the section on sumi-otoshi). The second "uki-otoshi" is the result of work by Keishichi Ishiguro, 8th dan.

The latter technique at first comprised a "swing, turn, and throw," and later developed into an Ishiguro-style uki-otoshi. This technique is known as mae-sumi-otoshi and is similar to the technique described in sono san, Application 2.

7 Sumi-otoshi

Tori steps his left (right) foot to the outside of uke's right (left) foot, and, using tai-sabaki (body control) and the action of both hands, breaks uke's balance in the right (left) rear corner, and pushes him down.

SONO ICHI

Sumi-otoshi—drawing out uke's left foot

Tori and uke grapple in right natural posture. Tori advances the left foot, then the right foot, and, holding his ground, begins to break uke's balance by pushing him to the left rear corner. Uke is pushed and steps back with the right foot, then the left foot, and, holding his ground, pushes back and begins to return to a stable posture.

At this moment, tori steps his right foot (the second step) in front of the tip of uke's right foot (the position of the right foot will allow a deep and quick next step

with the left foot), takes a slightly right defensive posture, and presses down slightly with both hands (photo 1).

Taking advantage of uke pushing back, tori lessens the action of the right hand so that uke begins to step with his left foot as he pushes forward. At that moment, tori releases his right hand from uke's left collar, and takes a grip of uke's left inside lower sleeve (photo 2), and, responding to the pushing action, he pulls with the right hand so that uke's left foot is drawn out. At the moment uke's left foot is just about to step onto the mat, tori changes the direction of the right pulling hand, and pushes uke's left elbow up diagonally, drawing it through an arc (photo 3), while taking a large step with the left foot to the outside of uke's right foot. Passing uke's left foot as he does so, tori moves the right foot to the rear of his own left foot, and assumes a left defensive posture, while further lifting up with the right hand, and pulling down with the left hand, so that uke cannot transfer his weight onto his left foot which rises off the mat. Supporting his body on one leg, uke's weight falls over his right heel, and, standing rigid and upright, his balance breaks towards the right rear corner (photo 4).

Tori transfers his weight onto the left foot, leans his upper body forward slightly, while further pushing with his right hand, and, pulling directly down with his left hand, and in one breath, pushes and throws uke toward his right rear corner.

Uke is thrown in a large circle around the fulcrum of his right heel (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

Tori positions (tsukuri) uke so that he cannot step his left foot onto the mat which is then lifted off the mat, and his weight falls over his right heel. It requires a lot of work and skill to synchronize the body control (tai-sabaki) with the action of both hands.

APPLICATION

Sumi-otoshi—gripping uke's left front collar with the right hand

Tori executes the tsukuri and kake using the hands and body control in the same way and at the same moment as in sono ichi, then pushes and throws uke to the right rear corner while still gripping his left front collar (photo 7, 8).

Compared to sono ichi, this technique produces a stronger kuzushi (breaking balance) to the right rear corner. However, if tori executes the change of the right

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hand from pulling to pushing with excellent timing, it will produce a cleaner and sharper throw.

SONO NI

Sumi-otoshi—from uke's nage-waza

1. Sumi-otoshi—from uke's sasae-tsurikomi-ashi

Tori and uke grapple in the right natural posture. Uke moves back while drawing tori out. At the moment tori has stepped his right foot forward, uke supports tori's right leg with his left foot in the sasae-tsurikomi-ashi form and begins to break his balance and throw him (photo 9).

Tori perceives uke's intention and at the moment uke supports his body on the right leg with his left foot raised off the mat, tori moves his right foot close to his own left foot, supports his body on it, and steps his left foot to the outside of uke's right foot, closing the distance between them and assumes a left defensive posture while pulling and lifting with the right hand (still gripping the left front collar). He pulls down with the left hand and breaks uke's balance in the right rear corner (photo 10), and pushes him down using the principles described in sono ichi (photo 11, 12).

In this technique, tori acts first and executes sumi-otoshi at the moment uke executes sasae-tsurikomi-ashi by supporting his body with his right leg and lifting his left leg. It is important to seize this opportunity without any hesitation.

Tori can continue and adapt using this technique to push and throw him with sumi-otoshi if uke executes any technique standing on one leg—for example, hiza-guruma or sasae-tsurikomi-ashi.

2. Sumi-otoshi from uke's uchi-mata

Uke drives tori's right foot as he steps back to execute uchi-mata. At the moment uke lifts his right leg up, and in time with uke jumping in, tori steps his left foot

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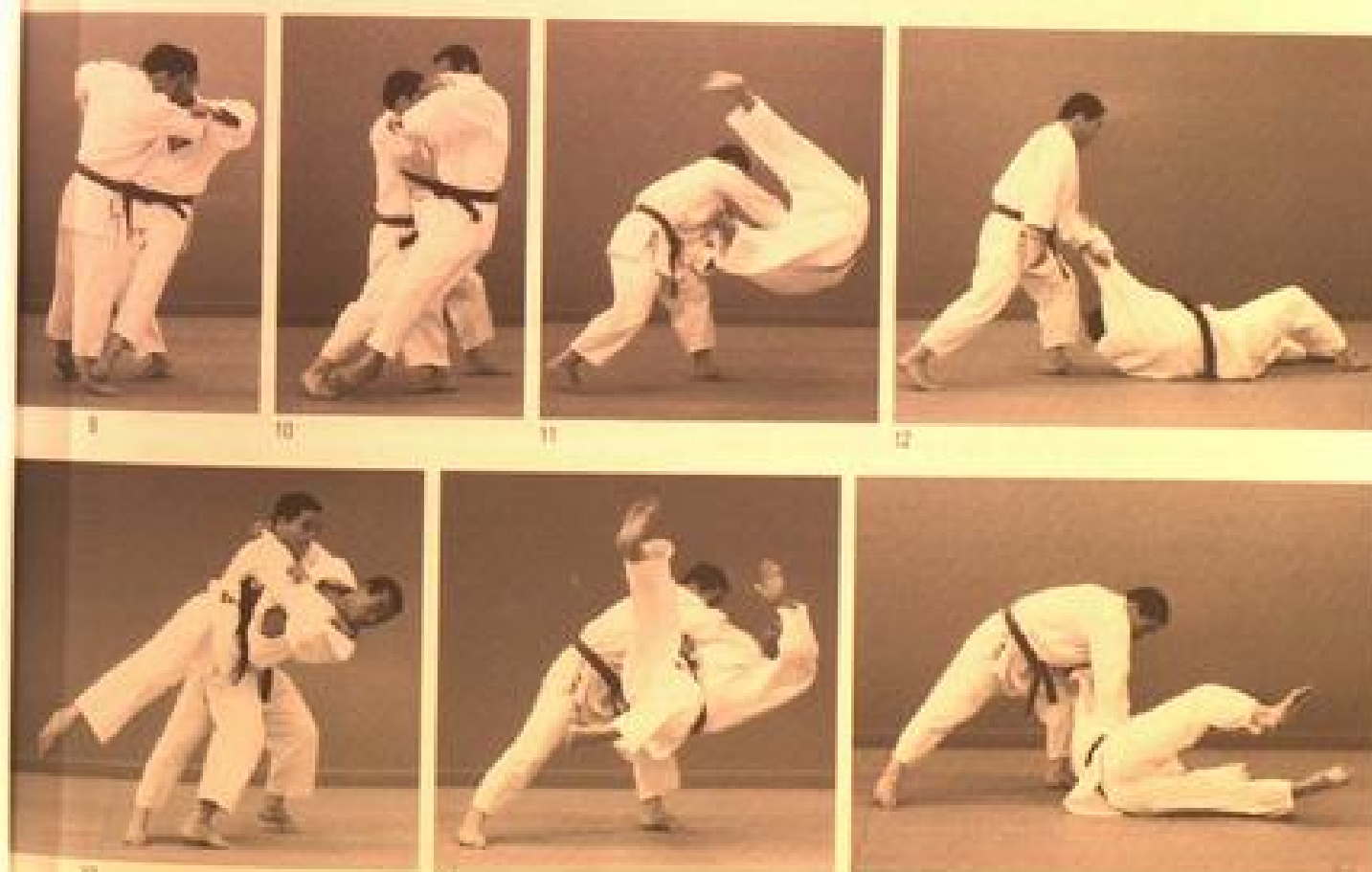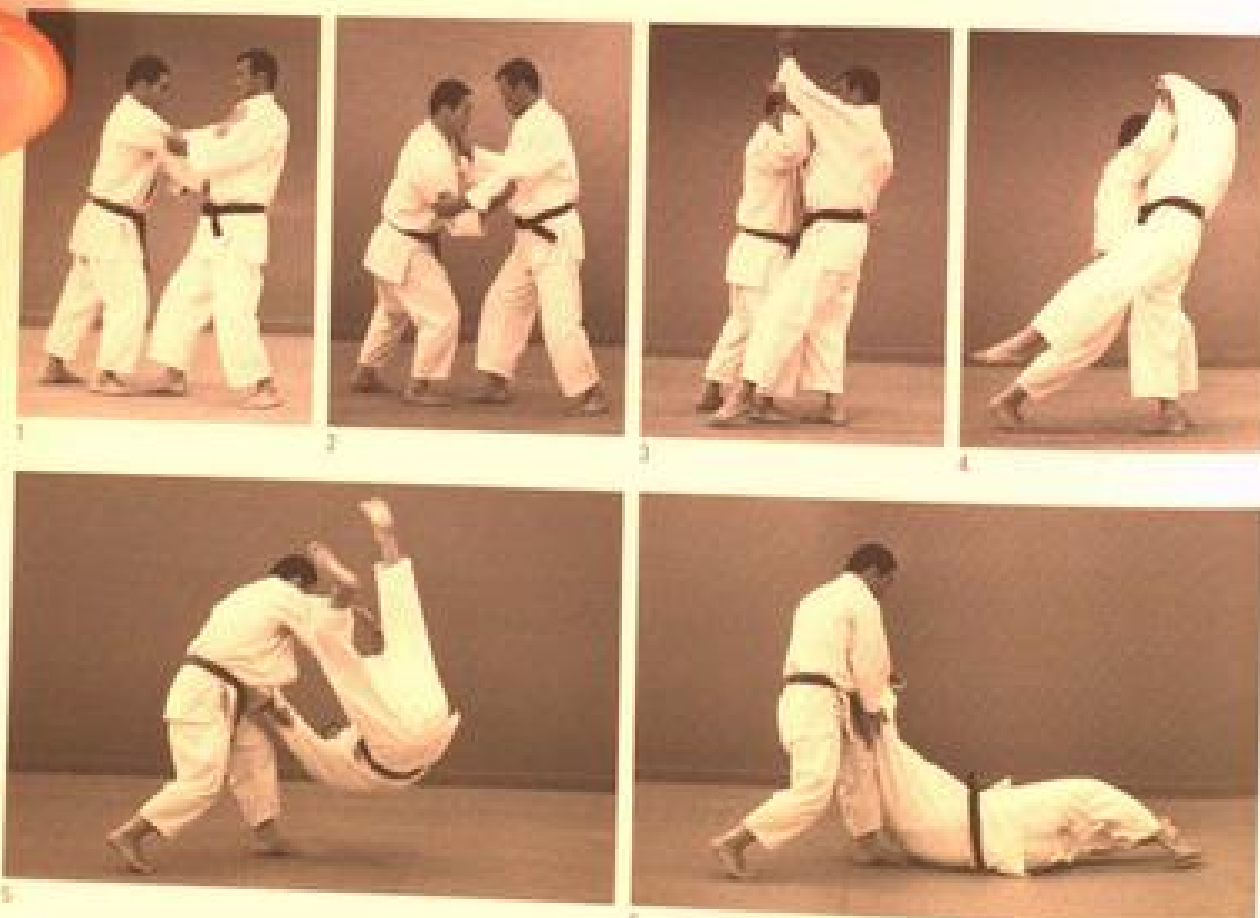
deep on the outside of uke's left pivoting foot, and opens his body to the right while moving his right foot behind his own left heel to dodge uke. Uke's right leg will fly past and his body weight will fall towards the outside of his left foot as his balance breaks (photo 13).

Seizing the opportunity, tori throws him by pushing him straight down with both hands (photo 14, 15). At this moment, tori can also push uke down by leaning on his upper body (photo 16, 17, 18).

Tori dodges uke's uchi-mata, and seizes the opportunity without hesitation at the moment uke loses his balance.

If tori executes his body control in using the method in this technique, and he reaps uke's left pivoting foot with his left foot (or left leg), this technique becomes uchi-mata-gaeshi.

If tori maneuvers to uke's right side (the opposite side to sumi-otoshi) to side-step uke's uchi-mata and throws him, the technique becomes uchi-mata-sukashi.

Tori can maneuver behind uke, break his balance, and continue and adapt to sumi-otoshi to push and throw him down if uke attempts hane-goshi, harai-goshi, seoi-nage, or tsurikomi-goshi.

If uke's waist and posture break from the momentum when executing a technique, tori can execute sumi-otoshi at that moment by pushing him to the rear.

SONO SAN
Differences between sumi-otoshi and uki-otoshi

Compare these relatively similar "kuki-nage" techniques in which tori throws uke using his hands only:

SUMI-OTOSHI—Tori lifts and breaks uke's balance towards the right rear corner (right heel), and pushes him down towards the right rear corner (right heel) (photo 19).

UKI-OTOSHI—Tori lifts and breaks uke's balance towards the right front corner (tip of the right foot) and pulls him down towards the right front corner (tip of the right foot). Tori can also push uke down in this technique (photo 20).

The different directions of the kuzushi and throw make it easy to tell these techniques apart.

SONO YON
Points to consider on sumi-otoshi
Specialists in sumi-otoshi

Sumi-otoshi is not included in the forty-two Gokyo no Waza techniques established in 1895, but was included as number seven in the 1920 revision. Consequently, sumi-otoshi was officially included in the same class as uki-otoshi before that time. Kaichiro Samura, 10th dan, says the following about judoka who specialized in sumi-otoshi in *Judo* (published by Kodokan Bunka Kai, 1936, November issue):

"The creator of this technique was probably a current instructor named Mr. Shuichi Nagaoka. I first entered the Kodokan in July, 1898. Naturally, I was a complete novice, not possessing a single grade. At that time, Nagaoka was a 4th dan, a powerful and athletic man. He was in a different league, and training with him was like trying to hit a boulder. At that time, he was known as the master of yoko-sutemi-waza, as well as sumi-otoshi, and developed some amazing waza.

I gradually became proficient in judo and finally when I began to grasp things, I discovered uki-waza. Mifune, a current instructor, is a master of sumi-otoshi. Another is Mr. Ishiguro; his technique is commonly known as kuki-nage: air throw."

In *Judo Kaiko-roku* (published by Reimei Shobo, 1953), Kyuzo Mifune, 10th dan, writes:

"There are many new techniques I have developed in judo. Sumi-otoshi (known as kuki-nage) is one, while there is also o-guruma, kibisu-gaeshi, morote-gari, sankaku-gatame, tama-guruma, and so on. Sumi-otoshi and o-guruma were named by Master Kano himself."

From its development in randori by Nagaoka, 10th dan, and Samura, 10th dan, the principles for sumi-otoshi were established and perfected over time, due to research based on original principles formulated by Mifune, 10th dan.

Kyuzo Mifune, 10th dan

8 Sukui-nage

Tori holds the back of both of uke's thighs from the right (left) side of uke's back with both hands, breaks his balance directly back, scoops him up toward the rear, and drops him. Tori can also scoop uke up by holding him with the right (left) hand inserted between uke's thighs. Similar techniques are covered below.

SONO ICHI
Sukui-nage—scooping uke's thighs up from behind

Tori and uke grapple in right natural posture. Tori steps back with his right foot, then his left foot, then his right foot again, pulls uke forward, breaking his balance, and comes to a halt. At this moment, tori assumes a left defensive posture while pressing uke's upper body down with both hands.

Uke, being pulled, steps forward with his left foot, then right foot, then left foot again, holds his ground, and, resisting tori's pulling action, begins to return to a stable posture (photo 1).

At this point, tori lessens the pulling action of both hands, so that uke straightens up and begins to step back with his left foot. At this moment, tori quickly lowers his body while stepping his right foot outside uke's right foot. At the same time, he releases the left hand and inserts it onto the front of uke's abdomen (photo 2), opens his body to the right by pivoting on the right foot, round to uke's rear, and steps his left foot inside and behind uke's left heel. He lowers his waist and puts his left hand on uke's left rear thigh (photo 3), releases the right hand and puts it on uke's right rear thigh, then he holds uke's lower body deep with both hands. While raising his upper body, tori pulls uke's body up with both hands and lifts him directly toward the rear, breaking his balance. At this moment, tori moves his left front thigh tight against uke's right buttock, and loads uke's buttocks onto his left thigh (photo 4.1, 4.2).

Tori pushes out his waist, and, bending backwards, swings uke's body up while scooping up his legs with both hands, and, twisting to the left, throws him to the rear (photo 5, 6, 7).

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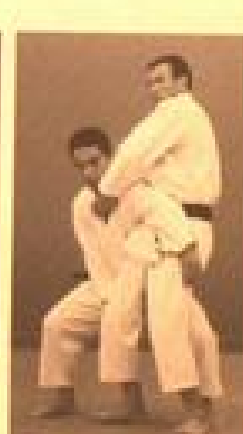
KEY POINTS TO THE TECHNIQUE

This is the original form of sukui-nage, which has been used since old times.

At the moment uke is stepping back with his left foot in order to return to a stable posture (the moment he supports his body with the right leg), tori steps his right foot to the side of uke's right foot, and steps his left foot in behind uke. It is important to maneuver his body quickly as well.

Tori must move his body tight against uke's back at the moment he holds uke's rear thighs with both hands, or he will not be able to scoop him up properly.

At the moment he scoops up, he straightens both knees, bends his upper body back, swings uke's lower body up with his front waist, twists to the left, and swings uke to the rear and down.

In a similar technique to sukui-nage, tori turns and enters behind uke using the principles described in sono ichi. He steps his left foot in behind uke's left heel, and at the moment it touches the heel, he moves tight against uke's body (in this case tori inserts his left hand into uke's left armpit, and pushes up), pushes uke to the rear, breaking his balance, while dropping directly back to throw him (photo 8, 9, 10).

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Throwing by dropping backward is a yoko-sutemi-waza principle. Thus, this technique becomes tani-otoshi, as tori remains standing in sukui-nage after executing the throw (photo 11, 12).

APPLICATION

1. Sukui-nage — at the moment uke executes harai-goshi

In order to execute harai-goshi, uke steps his right foot between tori's feet. At the moment he assumes a right han-mi posture (photo 13), tori lowers his waist. While he turns and enters behind uke, he leans his upper body forward, and holds uke's left rear thigh with the left hand reaching from uke's front. He puts his right hand onto uke's right rear thigh, and holds his lower body with both hands (photo 14), then scoops him up, using the principles described in sono ichi, and drops him down.

The best moment to apply this technique is when uke moves his right foot and assumes a right han-mi posture. It is important that tori adapts and continues to the technique immediately.

2. Sukui-nage — lifting up both of uke's arms

Tori seizes an opportunity to hold and control both of uke's wrists. Uke moves his right foot forward from his disadvantageous position, and at the moment uke pushes back, tori raises uke's hands up, and lifting him up, immediately breaks his balance (photo 15).

At that moment, tori quickly steps his right foot to uke's right rear side, and scoops up both legs using the principles described in sono ichi (photo 16, 17).

It is important that tori acts first and controls uke's hands. He must also jump in at the moment after he has raised uke's hands.

SONO NI

Sukui-nage — between uke's thighs from the rear

Tori and uke grapple in right natural posture. Uke changes his right grip to tori's rear collar, moves his right foot forward and takes an extreme right posture. At the moment he moves closer to tori to execute the technique (photo 18), tori lowers the waist while stepping his left foot in behind uke. He inserts his left hand between uke's thighs from the rear, and holds the buttock area. (photo 19.1, 19.2). He draws uke's upper body tight against him using both hands, and while controlling him, steps the right foot in with momentum. At the same time, he thrusts the front of his waist out, bends back, lifts uke's body straight up, scoops up with the left hand, and pulls down with the right hand (photo 20, 21, 22).

The technique differs with sono ichi, but is included here because it incorporates the scooping-up action.

After lifting uke up with the left hand, he pulls his body up toward him, and pulls down with the right hand in synchronization with this, so that uke's body turns in a large circle in front of him, as he is thrown down.

If uke resists strongly at the moment tori has scooped him up, tori can complete the throw by leaning on his body as he throws him.

APPLICATION

1. Sukui-nage — from uke's uchi-mata

Uke draws tori's body downward with both hands, and at the moment tori raises his upper body, uke jumps in and begins to execute uchi-mata (photo 23).

Just as uke lifts up his right leg, tori lowers his waist to defend while inserting his left hand deep between uke's thighs from behind to hold his buttock area. He also draws with the right hand, and, controlling uke's body by moving it tight against his own (photo 24), he scoops up uke's lower body completely, pulls down with the right hand, and throws him in the direction his head is pointing (photo 25, 26).

It is important that tori lowers his waist when uke executes uchi-mata, and he responds by drawing down with the right hand, so that he adapts to the technique from a stable posture.

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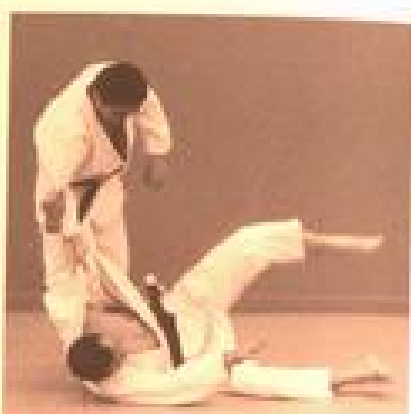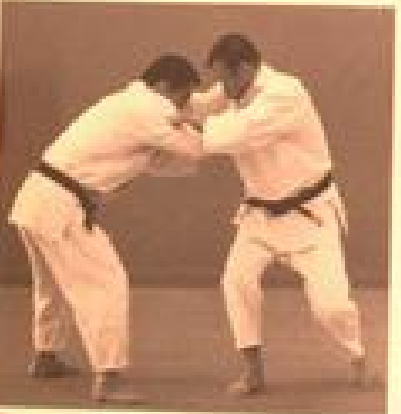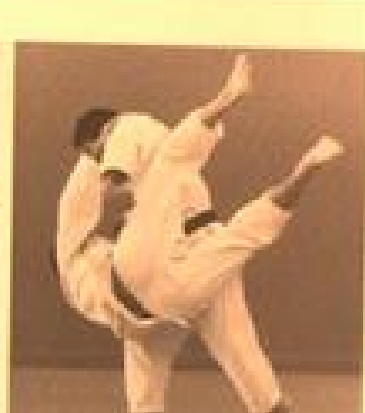
In this sukui-nage, tori twists to the right while scooping uke up, and shifts uke onto the left hip to throw him (photo 27).

2. Sukui-nage — from uke's harai-goshi

At the moment uke begins to sweep tori's body up with harai-goshi, tori lowers his waist to defend while inserting his left hand between uke's thighs from the rear to hold his buttock area, then he scoops him up completely (photo 28, 29).

It is important to remove uke's right leg, with which he tries to sweep up tori's right leg, while scooping him up completely.

It is possible to continue and adapt to this technique from a nage-waza where uke exposes his back to tori; for example, hane-goshi or tsurikomi-goshi.

3. Sukui-nage — from uke's osoto-gari

Uke drives tori's withdrawing foot back and begins to execute osoto-gari. At the moment he executes the technique, tori takes a large step back with his right foot and defends in a left defensive posture (photo 30) while opening his body to the right, and, turning behind uke, he inserts his left hand between uke's thighs from behind and holds the buttock area, scooping him up (photo 31, 32).

Tori's response to osoto-gari is to withdraw his right foot, open his body to the right, and insert his left hand. The actions of adapting and continuing must be executed in one stroke.

4. Sukui-nage — dodging uke's uchi-mata

At the moment uke executes the technique, tori dodges by stepping back with his left foot, so that uke's balance breaks to the left front corner, and his left leg cuts through the air, missing its target. At this moment, tori inserts his left hand between uke's thighs from behind and scoops him up (photo 33, 34).

In this situation, uke's balance breaks with his right leg raised in mid-air, tori will often shift uke onto his left hip while scooping him up, and throw him down.

SONO SAN
Sukui-nage — between uke's thighs from the front

Tori and uke grapple in right natural posture, tori steps back with the right foot and begins to pull uke to the front corner to break his balance, and comes to a halt. Uke is pulled, steps his left foot forward and, while holding his ground, steps his left foot back and begins to return to a stable posture (photo 35).

At the moment uke steps his left foot back, tori lowers his waist while he steps his right foot to the outside of uke's right foot (photo 36), and also steps his left

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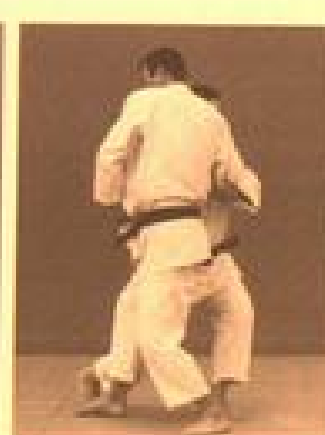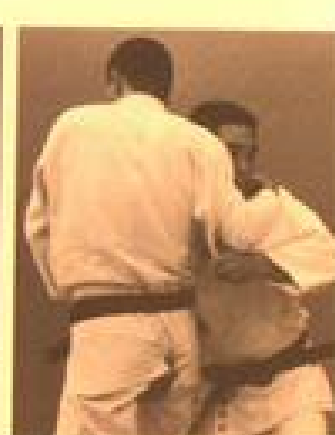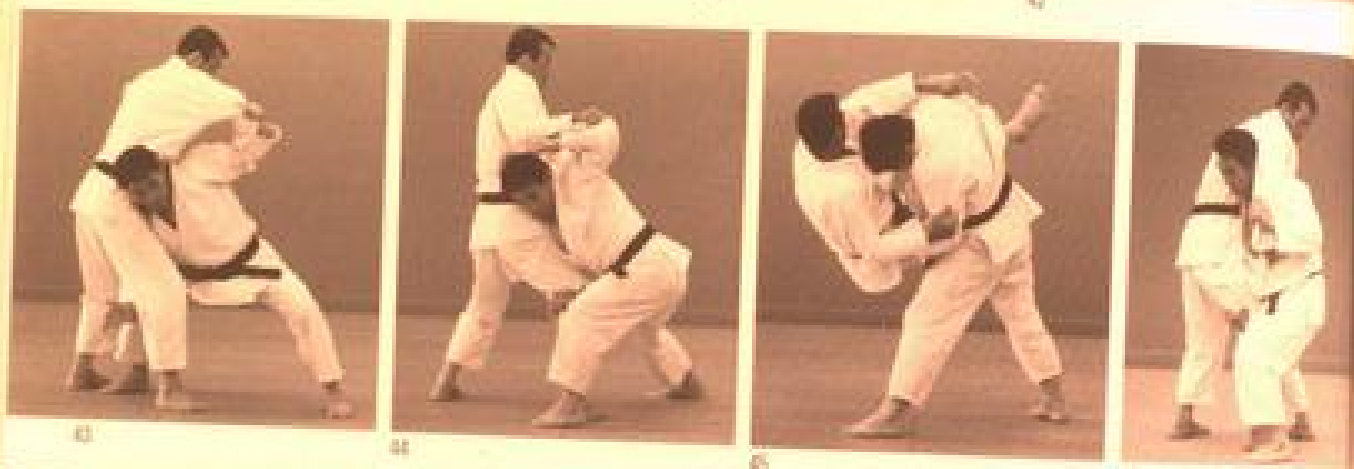
foot deep behind uke's right foot, then, assuming a left defensive posture, he moves close to uke's right side, at the same time (photo 37) he inserts his right hand deep between uke's thighs from the front and holds the buttock area (photo 38). He pulls down with the left hand, scoops uke's lower body up with the right hand, and throws him to the rear (photo 39, 40).

There are two ways of scooping uke up: tori inserts his hand from behind in sono ni, but he inserts it from the front in sono san.

APPLICATION

1. Sukui-nage — from uke's osoto-gari

At the moment uke has executed osoto-gari, tori takes a big step back with his right foot, assumes a left defensive posture, and defends while he inserts the right hand between uke's thighs from the front and holds his buttock area (photo 41). He then scoops up with the right hand and pulls down with the left hand so that uke falls to the rear (photo 42).

2. Sukui-nage — from kata-guruma

At the moment uke bends back to defend when tori pulls uke and executes kata-guruma (photo 43), tori turns around to face uke, steps the left foot to the outside of uke's right foot, and shifts his right foot closer as well, so that he assumes a left defensive posture (photo 44). He then scoops uke's right leg up with the right hand and drops him toward the rear (photo 45).

In this situation, tori straightens up with his head inserted under uke's right armpit and lifts uke's up while scooping with the right hand and throwing him directly to the rear (photo 46, 47).

If tori loads uke up, then throws him to the left side, the front or the rear, this technique becomes kata-guruma.

If tori scoops (or loads) uke up onto the right (left) shoulder from morote-gari and then throws him in front, this technique becomes sukui-nage.

If tori loads uke up onto the right (left) shoulder, bends back, and throws him down, while remaining in a standing posture, this technique becomes kata-guruma.

SONO YON

Points to consider on sukui-nage

Sukui-nage and Nage no Kata

In *Judo Koza* (published by Hakusuisha, 1955), Kazumi Kudo, 9th dan, notes that sukui-nage is a koryu-waza which possesses military characteristics. He also comments on its relevance in Nage no Kata.

"In koryu jujutsu, there are various names for sukui-nage, and they are invariably arranged as kata. In practice, nage-waza can be applied to various situations effectively. For example, if you cannot escape when an opponent holds you tightly from behind, first lean your upper body forwards to defend against being lifted up and thrown, next twist your waist to the right and advance the right foot forward and, pivoting on it, step the left foot deep behind his right foot. At that moment, throw him down to the left rear corner.

Depending on the situation, you can drop down on top of the opponent, and direct the back of his head as you throw him."

The sukui-nage technique described in sono ichi is no longer seen in modern randori. Recently, however, the techniques described in sono ni and sono san have been widely used.

9 Obi-otoshi

Tori pulls uke by gripping his front belt with the right (left) hand, and, while stepping in to the right (left) side of uke's back, he holds uke's waist from his front side with the left (right) hand, scoops him up, and drops him. Similar techniques are included in this section.

SONO ICHI

Obi-otoshi — holding uke from under both arms with the left arm

Tori and uke grapple in right natural posture. Tori steps back with the right foot and, at the same time, reverse grips uke's front belt with the right hand (inserting the four fingers under the front belt with the knuckles facing away from him), (photo 1), and firmly draws uke (photo 2). He then steps back with the left foot while pulling and lifting him up with the left hand. At the same time he steps back with the left foot, he shifts the right foot in front of the tip of uke's right foot, thus ensuring he can quickly step the left foot in to uke's rear.

Uke is pulled and resists by thrusting with both hands, while advancing with the left, then right foot, and defends by thrusting his waist out and bending back because he is being pulled by the front of his belt (photo 3).

At this moment, tori draws with the right hand and brushes uke's right hand (gripping tori's left collar) away with the left hand from the inside (photo 4), and thrusts it across uke's front abdomen. Pivoting on the right foot, he steps his left foot in behind uke's feet, maneuvers to the right side of uke's back (photo 5, 6), puts the left hand on uke's left rear thigh, and holding uke's lower body diagonally, pulls uke up and breaks his balance toward the rear. Uke bends backwards and his weight falls over both heels, as his balance breaks.

At this moment, tori's left foot is placed near the inside of uke's left heel, and his right foot near the outside of uke's right heel. He assumes a stable posture with both knees bent, the waist lowered, and holds uke's upper body in his left armpit with the left arm placed diagonally from the right side of uke's chest to his left hip, and with the left front hip against uke's right buttock, and draws uke against his body using both hands (photo 7.1, 7.2).

Tori pushes uke's buttocks up with his front waist, swings uke up and scoops his lower body up with the left arm, while twisting his upper body to the left to throw uke down. Uke is lifted up, and thrown diagonally toward tori's rear (photo 8, 9, 10).

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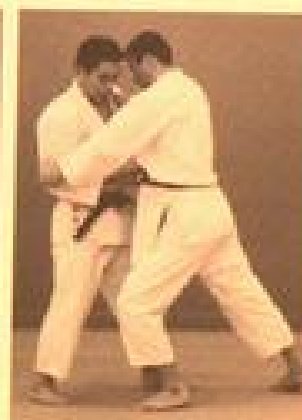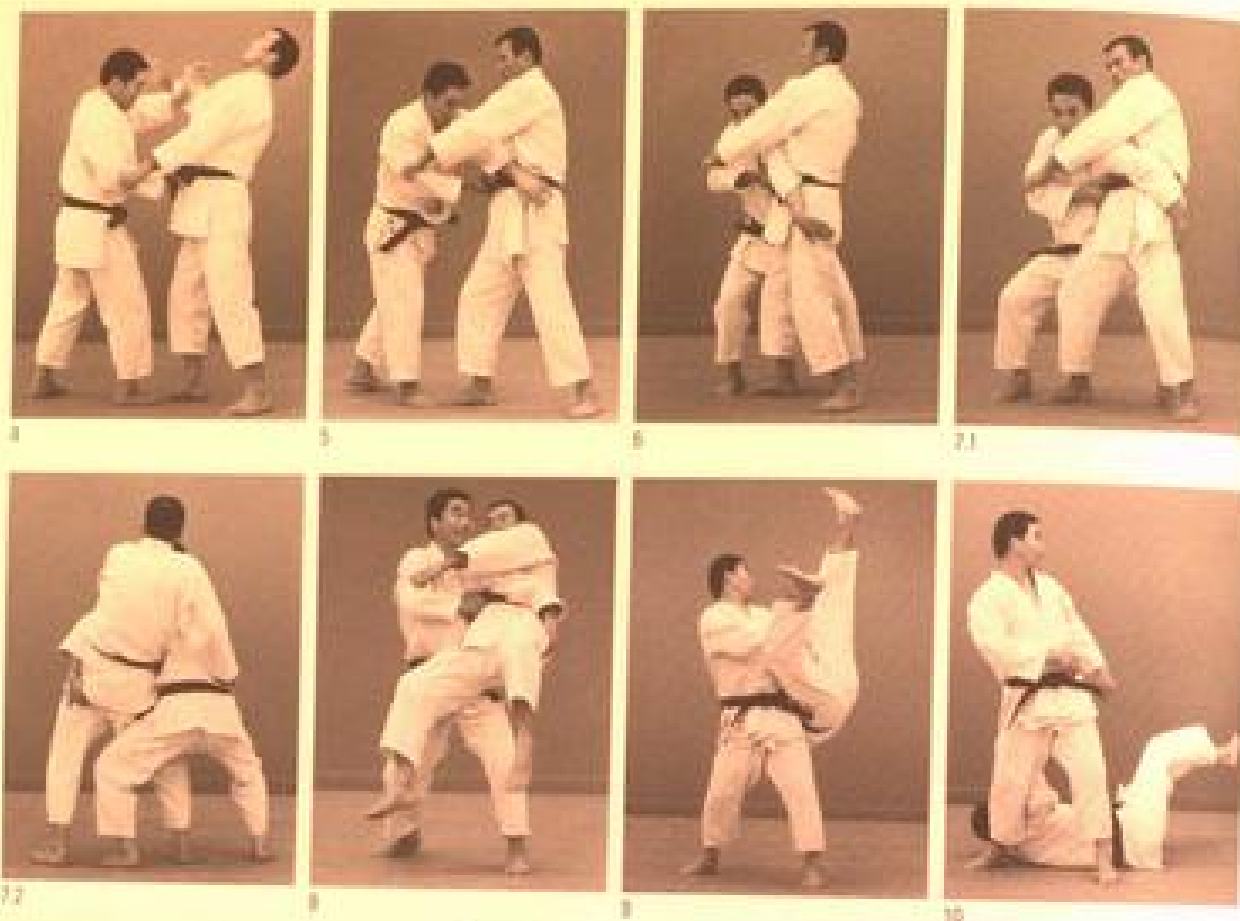
KEY POINTS TO THE TECHNIQUE

Firstly, tori pulls uke's front belt, so that uke bends back, and breaks his balance towards the rear. Therefore, while maintaining firmness in the right pulling hand, he draws uke tight against him and controls his body. Otherwise, uke can step back with the right foot, open the distance between them, and, assuming a stable posture, render tori's technique ineffective. In other words, tori should position (tsukuri) uke so that he is fixed to the spot, unable to move his feet (and lower body), and only his upper body can bend back.

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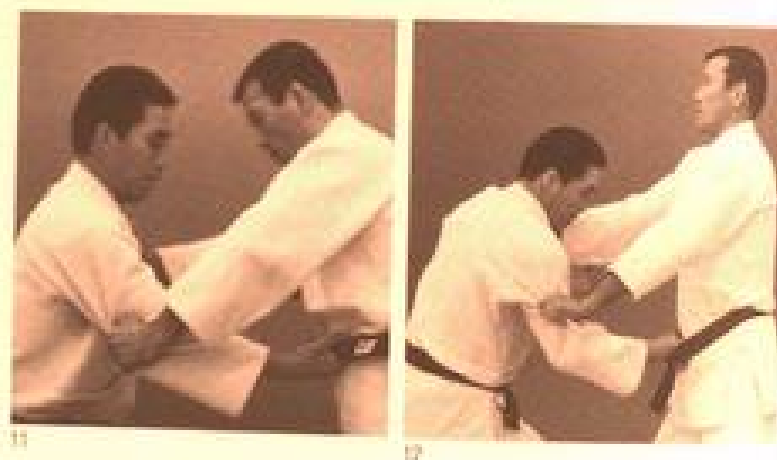
There are two methods of gripping uke's front belt: the reverse grip (photo 11), and normal grip (photo 12), in which the fingers are inserted from above the belt. A reverse grip will enhance the efficacy of tori's tsukuri more than a normal grip, because uke will be pulled up slightly. However, a normal grip may be used effectively in some situations.

Tori should use the right hand and pull continuously. While it may be advantageous to pull very firmly, uke will perceive his intention and be able to defend. In order to maximise his advantage, tori must firmly and quickly execute the following series of actions: grip and draw the front belt, step in behind uke, hold uke's body from the side with one arm, and use the front waist to swing and pull him up. Tori should twist to the left while pulling uke's body up and drop uke toward his rear.

APPLICATION

Obi-otoshi — at the moment uke begins to execute harai-goshi

While grappling, uke grips tori's rear collar with the right hand and draws him (photo 13), and at the moment

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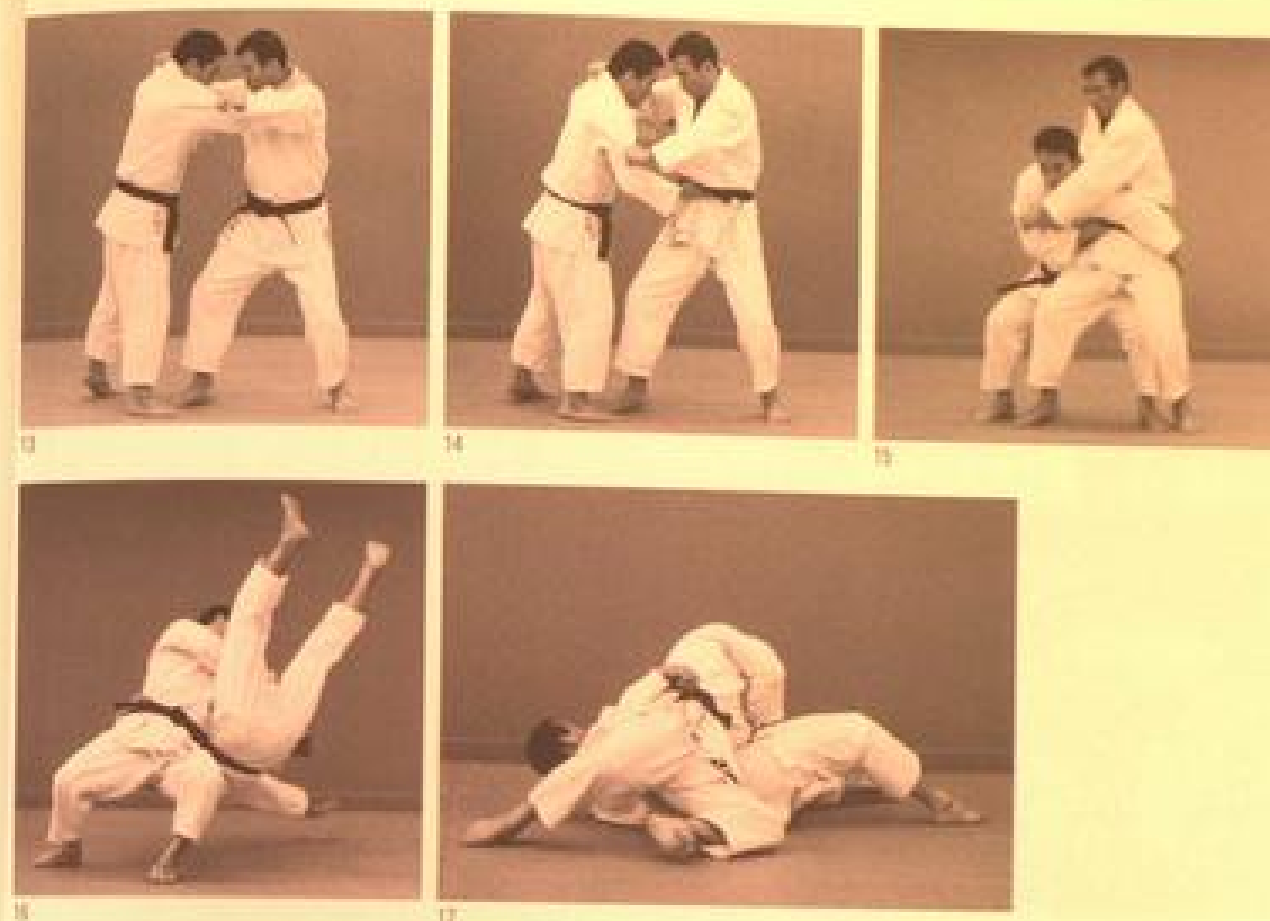
uke executes harai-goshi by stepping his right foot in front of tori's feet and assumes a right han-mi posture, tori changes his right grip to uke's front belt (photo 14), at the same time while lowering his waist he steps the left foot to the right side of uke's rear, while inserting his left hand across uke's front abdomen to hold his left rear thigh. He draws with both hands, controlling uke's upper body (photo 15), and scoops him up and throws him using the principles described in sono ichi.

At the moment uke steps his right foot in to execute harai-goshi, tori steps his left foot in behind uke while taking hold of his front belt with the right hand. This action must be executed with precise timing.

At the moment tori holds uke's body, he can also throw uke towards the rear by leaning on him (photo 16, 17).

SONO NI

Obi-otoshi — holding uke from above both of his arms with the left arm

If uke assumes right posture, tori assumes left posture and grips uke's right side collar from over his right arm with the left hand, and grips his left middle sleeve with the right hand. While grappling, tori seizes a chance and grips tori's front belt with the right hand (photo 18) and draws it firmly, at the same time, he steps his left foot in to the right side of uke's rear, while firmly pushing uke's right arm (on the elbow) back with the left arm and thrusting even more above the left arm. Tori holds both arms together, pulls up with the right hand, and pulling uke's body up, breaks his balance toward the rear (photo 19.1, 19.2). He then scoops him up and throws him down using the principles described in sono ichi.

The left hand is used in a different manner in this technique. In this situation, tori controls uke's upper body by holding him above both arms. If he holds uke ineffectively with the left arm, uke can easily open the distance between them. Therefore, tori should hold uke's upper body by wrapping both of uke's elbows around him from above, and, pushing him, break his balance toward the rear. At the same time, tori firmly draws his front belt with the right hand and brings uke's body tight against him, and thus, holds and controls him effectively.

SONO SAN

Obi-otoshi — holding uke from above his left arm with the left arm

Tori grips uke's front belt in a normal grip with the right hand and presses down on uke's knee with the left hand, while defending by pulling back his waist (photo 20).

Uke moves back, firmly pulls down two or three

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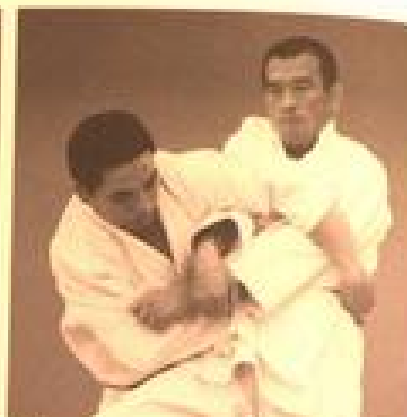
times with both hands, and tori responds by dropping the right (left) knee to the mat, and seizes the chance to attack from below (photo 21).

Uke pulls tori upwards with both hands in order to make him stand up again and at that moment, while standing up (photo 22), tori jumps in to the right side of uke's rear from below and pulls with the right hand (gripping the front belt). At the same time, he inserts the left hand across uke's front abdomen, and firmly holds and controls uke's left upper arm (above the elbow), (photo 23.1, 23.2), then he scoops him up and throws him down.

The way to use the left hand differs in this technique also. Tori inserts his left arm over uke's left arm to hold and control his upper body.

In modern competition, the following are offences according to the thirty-fifth article in the Kodokan Judo refereeing rules:

Rule 3: In a standing match, assuming an unsightly posture (for over six seconds).

Rule 4: In a standing match, continuing a posture gripping the belt or the flap of the jacket (for over six seconds).

Thus, there is little opportunity to apply this technique nowadays. However, these defensive postures were not offences in Meiji-era competitions, and the outcome of nage-waza from a mat posture was even recognized. At one point this technique was effective as a competition technique.

SONO YON
Differences between obi-otoshi and sukui-nage, sono ichi

Obi-otoshi—Tori grips uke's front belt with one hand and draws him. Using the other hand, he holds uke's rear thigh and scoops him up (photo 24).
Sukui-nage—Tori holds both of uke's rear thighs with both hands and scoops him up (photo 25).

These techniques bear many similarities, and although the main difference is the use of the right hand, the principle of scooping uke up is the same.

Obi-otoshi is often described as "sukui-nage, gripping the belt." In the Koshiki no Kata, there is a technique similar to these two techniques, "uchi-kudaki" (photo 26, at the Kodokan kagami shiki, 1991).

Tori holds the front of uke's abdomen with the left arm in a similar way to the technique, but does not grip the front belt with the right hand. Instead of remaining in a standing posture when he throws uke, tori steps back with the right foot, drops the right knee to the mat, and throws uke over the left knee. Uke evades the left knee and executes his ukemi to the rear.

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10 Morote-gari

Tori holds the back of uke's legs from the outside with both hands. At the same time, he pushes uke's chest and abdomen with his right (left) shoulder while reaping him down towards the rear to throw him.

SONO ICHI
Morote-gari—at the moment of grappling

Tori seizes his opportunity at the moment both sides raise their hands to begin grappling (photo 1). At the moment they enter the grappling space, tori assumes a right defensive posture while gripping uke's wrists and pushes them up from below, so that he controls uke from his first step. Uke responds by pushing back while shaking off tori's hands, and begins to return to a stable posture (photo 2).

At this point, tori raises and releases uke's hands so that uke rises and lurches forwards, losing his stable posture so that the inside of his body is vulnerable (photo 3).

At this moment, tori lowers his waist and body, jumps inside uke, steps his right leg between uke's legs, and follows with the left foot to assume a right defensive posture, with the right shoulder against uke's right chest. At the same time, he puts both arms around the outside of uke's thighs and reaps the back of uke's thighs by sliding his arms down to the back of the knees (photo 4.1, 4.2).

Simultaneously, tori pushes uke back with his upper body using the force from stepping forward, opens uke's legs on each side of tori's body with both hands, and, holding him, executes the reap (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

This technique can be executed when uke moves first when both sides start to grapple or when their bodies

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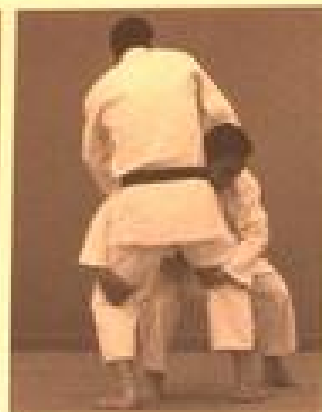
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come apart. At that moment, tori lessens the action of pulling uke downwards, straightens up, and applies the technique at the moment uke's body rises. This technique is very effective in competition.

The essential part is judging how far to step (in one step) to enter inside uke and catch the opponent off-guard. Seizing this opportunity requires sharp senses.

The following example of morote-gari was a favorite with experts.

At the moment both sides have entered the grappling space, tori claps both hands in front of uke's eyes ("fooling the cat"), (photo 7), or throws both (or one) hands, with the fingers pointing up to blind him ("two-handed mist" or "one-handed mist"), (photo 8). Uke is caught off-guard and as he bends back, tori launches a surprise attack using the morote-gari technique.

SONO NI

Morote-gari — holding uke's waist with both hands

Tori enters morote-gari when he sees an opportunity, or by continuing and adapting in response to uke's technique. He holds uke's buttocks or waist with both hands together (photo 9), and with the right shoulder against uke's chest, draws using both hands, and leans on uke, pushing him down and backwards (photo 10, 11).

The area of uke's body that he is holding with both hands is quite high, which makes it impossible to reap him sharply. Therefore, he must firmly pull with both hands and push with the right shoulder in combination in order to push uke down.

There has not been a study for a name for this technique, but out of all the modern nage-waza, it bears the greatest similarity to morote-gari, therefore the author classifies it here as a similar technique.

If tori holds and lifts uke's body with both hands, and throws him forward, this is sukui-nage (photo 12, 13). We can tell these techniques apart by whether uke is "lifted up" or "thrown on the spot."

Morote-gari is a core nage-waza in wrestling and sambo, and its use has spread due to the growth of judo as a sport. It will become important in the future to train and research new morote-gari techniques.

APPLICATION

1. Morote-gari — leaning on uke

At the moment of grappling, tori seizes an opportunity and jumps inside uke. He holds both of uke's legs with both hands, and puts his right shoulder against uke's right chest and abdomen. Uke begins to resist, but tori acts first and pushes forward and into him sharply, and leans on him to throw him down (photo 14, 15).

In this situation, tori takes a right defensive posture and executes the following actions in one flowing and combined movement: holding uke's legs close with both hands, pushing his chest and abdomen with the right shoulder, and acting first to push uke towards the rear.

At this point, tori can also rotate forwards of his own volition while pushing uke down (photo 16).

Tori can also adapt and continue to morote-gari from uke's tawara-gaeshi (ma-sutemi-waza) (photo 17, 18). It is essential to be cautious when tori rotates and falls of his own volition, as judges in a competition may recognize it as the outcome of uke's tawara-gaeshi instead.

2. Morote-gari — from seioi-nage styles of waza

(1) Morote-gari — turning from ippon-seoi-nage

Tori sees an opportunity and executes ippon-seoi-nage (photo 19), but uke responds by lowering his waist and bending back to defend. At that moment (photo 20), without hesitating, tori releases both hands and, rotating, turns round to face uke in a right defensive posture. He pushes uke's right chest and abdomen with the right shoulder, while throwing him with morote-gari (photo 21).

In this technique, tori tries to execute seoi-nage but uke defends.

(2) Morote-gari — tori feints seoi-nage

Grappling on the right side, tori sees an opportunity

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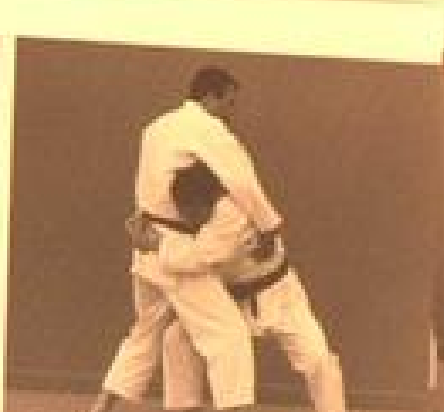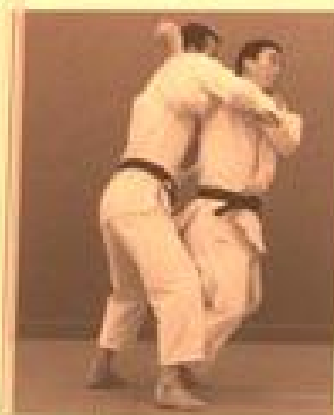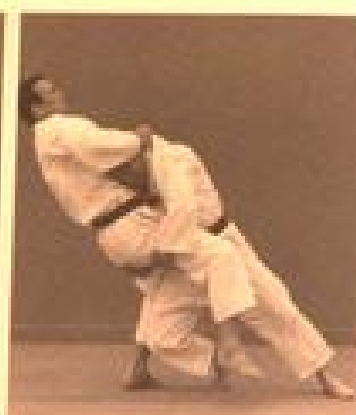
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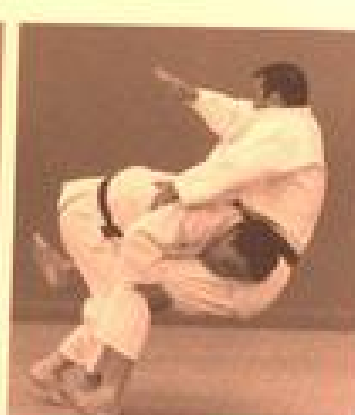
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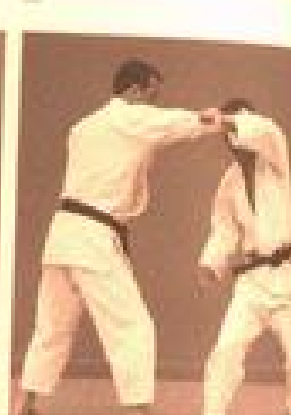
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and while continuing to grip uke's left collar with the right hand, releases the left pulling hand and feints seoi-nage (photo 22). Rotating once on the front of uke's body, tori turns round (photo 23), and while assuming a left defensive posture, with his left shoulder against uke's left chest and abdomen, he throws him with morote-gari (photo 24, 25).

Similarly, tori releases the right hand, continues to pull with the left hand, opens the distance between them, feints ippon-seoi-nage (photo 26, 27, 28), and executes the throw by turning once.

In these situations, the goal of the technique from the outset is to adapt and continue to morote-gari, not to throw using ippon-seoi-nage or seoi-nage.

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3. Morote-gari — from tomoe-nage

Tori seizes an opportunity and executes tomoe-nage. Uke defends by lowering his waist while stepping the right foot to the outside of tori's left foot, and pulls tori's upper body up with both hands (photo 29).

At that moment, tori raises his body, and, holding uke's legs from below with both hands, stands up while he pushes with his right shoulder against uke's right chest and abdomen, and executes the reap (photo 30, 31).

This technique is executed while standing up from a mat posture. The outcome of this technique is not recognized in the current refereeing rules, but it was often used in Meiji-era competitions with great results.

SONO SAN
Morote-gari — holding uke's right leg with both hands

At the moment of grappling, tori sees an opportunity and jumps inside uke. He lowers his waist, and, assuming right defensive posture, holds and lifts uke's right leg with both hands (photo 32), while pushing forward with his right shoulder against uke's right chest and abdomen, and rotates of his own volition to throw uke (photo 33, 34, 35).

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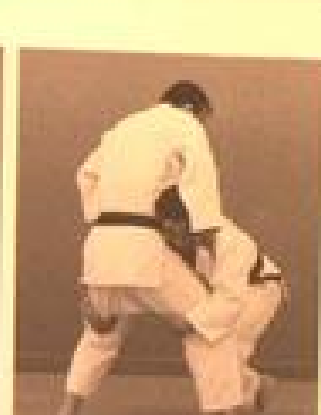
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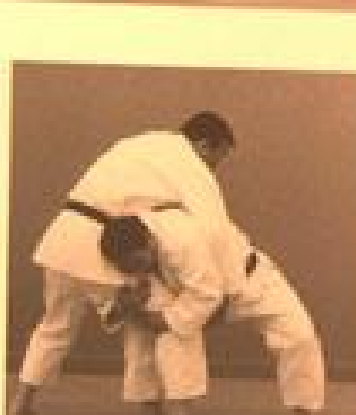
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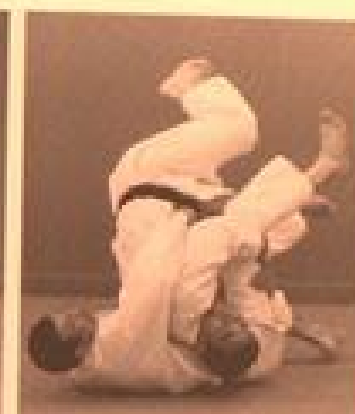
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Tori holds one of uke's legs (the lower half of the body), therefore he must pull up in a large movement, and use the forward momentum from his own body rotating in order to throw uke.

This technique is not a true morote-gari, but the Kodokan Waza Research Institute recognizes it as a similar technique.

If tori throws uke by pulling one of his legs up with one hand (instead of both), and pushes to throw him, then it becomes kuchiki-taoshi.

11 Kuchiki-taoshi

Tori takes hold of uke's leg from the inside (or the outside) with one hand and pulls it up in one stroke, and at the same time, he pushes uke backwards.

SONO ICHI
Kuchiki-taoshi — taking hold of uke's right leg from the inside

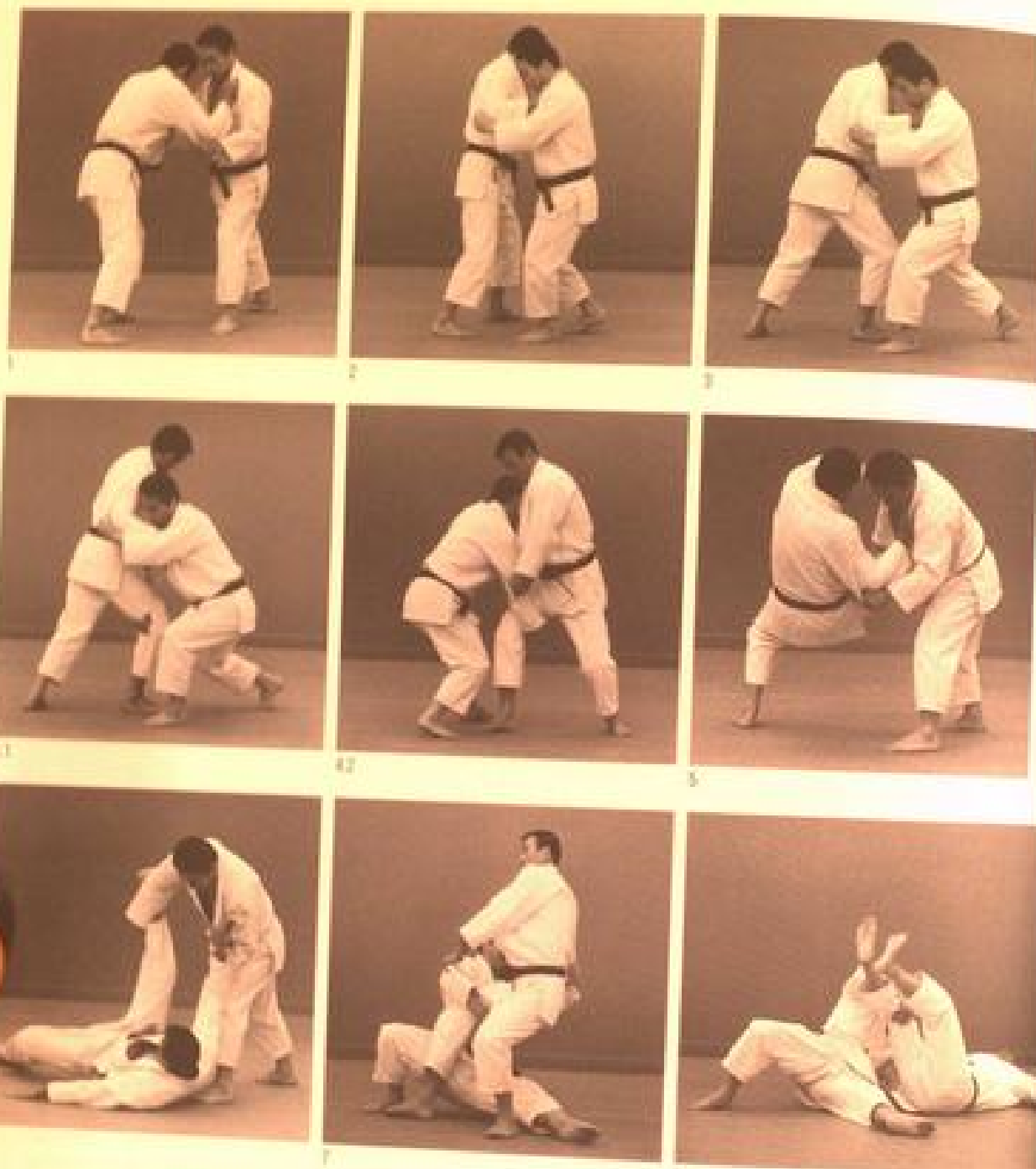
Tori and uke grapple in right natural posture. Tori steps back with his right foot, then left foot, then right foot again, drawing uke out with his left foot, then his right foot, then his left foot again. Tori takes a left defensive posture, presses uke down with both hands, and comes to a halt. Similarly, uke takes a left defensive posture, and responds by holding his ground.

At this moment, tori lessens the pulling action of both hands, and pushes slightly with the right hand, so that uke steps his left foot back while straightening up, and begins to return to a stable posture (photo 1).

At the moment uke begins to step back with the left foot, tori steps his right foot closer to the left foot (photo 2), and, changing step, supports his body with the right leg. He steps his left foot to the outside of uke's right leg while lowering his waist (photo 3), and inserts his right hand around the inside of uke's right leg to hold the back of the knee (photo 4.1, 4.2). Tori pulls uke's right leg up, and at the same time pulls straight down with the left hand and pushes uke down toward his rear.

Uke's weight falls over his left heel, his balance breaks toward the rear, and he falls onto his back (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

In this technique, tori throws uke by taking hold of his right leg from the inside with the right hand. Uke is pulled, and holds his ground by advancing his left foot,

and at the instant he begins to step backward and return to his original posture, tori quickly steps his right foot to the outside of uke's left foot. At that point, uke steps his left foot back, taking a right posture, and begins step back with his right foot too. At this moment, tori takes hold of the back of the right knee from the inside of the right leg with the right hand and pulls it up, and pulls down with the left hand. The combined action of both hands breaks uke's balance over the heel of his left supporting foot.

To execute the technique successfully, tori must seize the opportunity to maneuver his body skilfully in the series of actions at the moment uke raises his right foot and begins to step back. Tori then pushes further into uke's body, while throwing him on the spot in a large movement.

Tori holds uke's right leg with his right hand, but it can be easier and more effective to hold the back of the knee. This is by no means the only area tori can hold; he can also hold any part of uke's legs.

If tori's tsukuri is not effective when tori responds by stepping his left leg back to support his body, tori can move forward and push uke toward his rear, then throw him by leaning on him.

The following techniques are similar to kuchiki-taoshi, but classified as different techniques.

If tori holds uke's right leg from the inside with the right hand and lifts it, while stepping his left leg deep behind uke's legs, and dropping his own body down to throw him, then this technique is tani-otoshi (photo 7, 8).

In another similar technique, if tori takes hold of uke's right leg and lifts it with the right hand, while hooking uke's left supporting leg with the left leg, then this technique is kosoto-gake.

APPLICATION

1. Kuchiki-taoshi — continuing from one's own technique

(1) Kuchiki-taoshi — from ippon-seoi-nage

Tori executes ippon-seoi-nage, and at the moment uke defends by bending back (photo 9), tori rotates to the right, and turns around while stepping his left foot on the right side of uke's body to assume a left defensive posture, and pulls uke's right leg upwards from the inside with the right hand, and pulls downwards with the left hand to throw him (photo 10, 11).

Tori begins to throw with ippon-seoi-nage, but uke responds by lowering the waist and bending backward. At the moment the technique is unsuccessful, tori rotates to uke's rear and continues to perform kuchiki-taoshi. Therefore, if there is no power from ippon-seoi-nage at the beginning, the technique will not be effective.

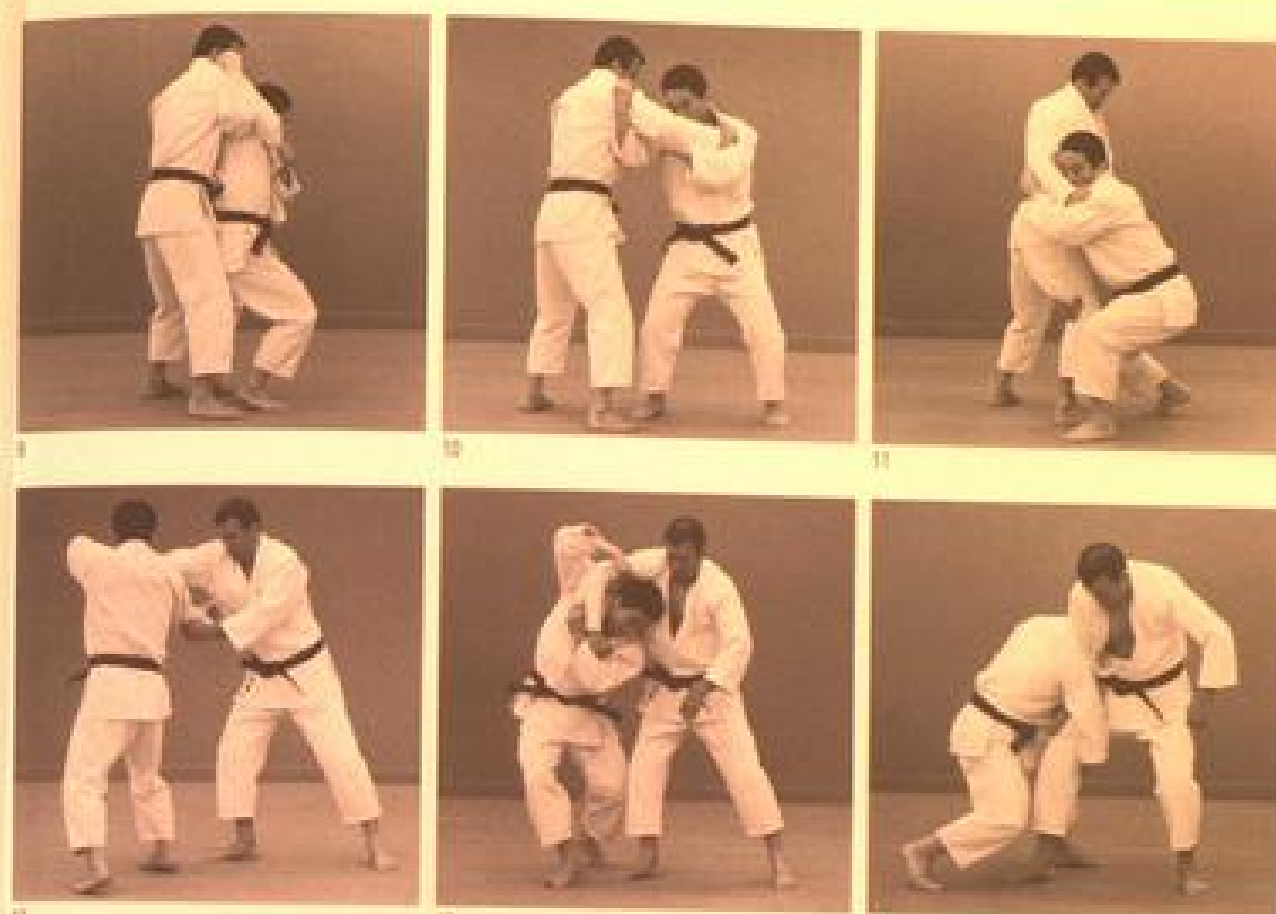
(2) kuchiki-taoshi — feinting ippon-seoi-nage

Tori feints ippon-seoi-nage, steps the right foot to the tip of uke's right foot and, pivoting on it, rotates round to the left, and lowers his waist while stepping the left foot deep outside uke's right foot. He pulls uke up with the right hand holding the inside of uke's right leg, pulls down with the left hand, and pushes uke down (photo 12, 13, 14).

Tori feints ippon-seoi-nage, making it necessary for uke to rotate once, so without bringing himself tight against uke, tori pulls lightly with his left hand, and rotates in the available space.

(3) Kuchiki-taoshi — from kata-guruma

Tori tries to load uke up with kata-guruma, but uke defends by bending back (photo 15); at that moment tori, changing direction, turns around and, lowering his waist, steps his left foot on the outside of uke's right foot (photo 16), and pushes him backwards.

In kata-guruma, tori already holds uke's right thigh with his right hand, therefore it is easy to continue to execute kuchiki-taoshi. Tori should adapt as quickly as possible when uke bends back.

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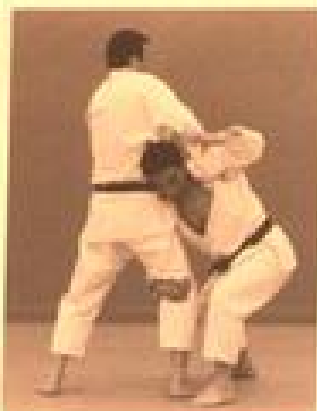
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2. Kuchiki-taoshi — adapting and continuing from the opponent's technique

Kuchiki-taoshi — from uke's osoto-gari

At the moment uke executes osoto-gari, tori defends by stepping the right foot back, and, while assuming left defensive posture, holds uke's right leg from the inside and pulls it up with the right hand. At the same time, he pulls straight down with the left hand (photo 17, 18).

Tori perceives uke's intention and responds by taking a large step back with the right leg while importantly maneuvering with body control to push and throw uke backwards.

Tori can execute this from techniques where uke exposes his back to tori, for example, harai-goshi or tsurikomi-goshi.

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SONO NI

Kuchiki-taoshi — taking hold of uke's right leg from the outside

Both sides grapple in right natural posture. At the moment uke steps his left leg back, tori, lowering his waist, steps his right foot deep between uke's legs, and follows with the left foot, thereby closing the distance between them (photo 19). Tori holds the back of uke's right knee from the outside of the right leg with the left hand and lifts it, and pushes uke's upper body with the right hand, so that uke's weight falls over his left heel and his balance breaks (photo 20).

At that moment, tori pulls up with the left hand, pushes with the right hand, and pushes uke back and down (photo 21, 22).

In this technique, tori holds uke's leg with the right hand from the outside, which is different to that of sono ichi, where he holds it from the inside.

Also different in sono ichi is that uke is thrown on the spot with the combined action of both hands (the right hand pulls uke's right inside leg up, while the left hand pulls straight down).

In this technique, tori's left hand pulls uke's right leg up from the outside, and the right hand pushes toward the rear. Therefore, uke is able to defend by stepping his left foot back to support his body while moving back. Thus, tori must act first by pushing in sharply.

In this technique, at the moment before taking hold of uke's right leg from the outside, tori changes his grip from uke's left collar to his right inside collar (four fingers on the inside), (photo 23), and while pulling down, pushes so that uke's weight falls over his right heel and his balance breaks to the rear corner. Then, using the principles of sono ichi, tori pushes him down on the spot in one stroke (photo 24).

APPLICATION

1. Kuchiki-taoshi — continuing from tori's own technique

(1) Kuchiki-taoshi — from ouchi-gari

Both sides grapple in right natural posture. Tori executes osoto-gari with the right foot, but uke steps his right foot back to support his body, thereby opening the distance between them, and raises the left leg, which has tried to reap tori (photo 25).

At this moment, tori steps the right foot in and onto the mat, he raises uke's left leg, holding it from the outside with his right hand, pushes down with the left hand, and pushes uke down into the left rear corner. In short,

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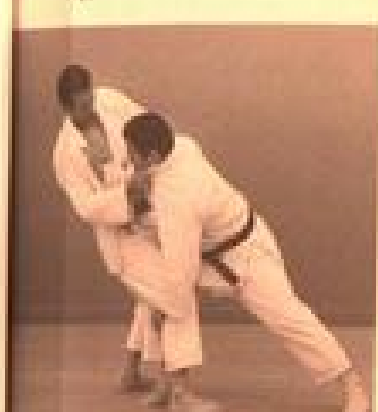
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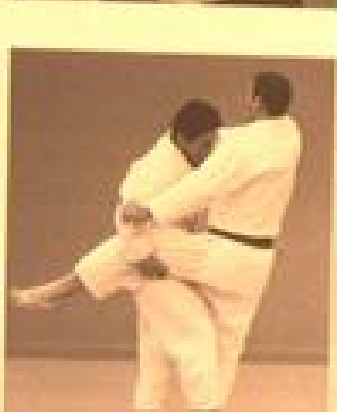
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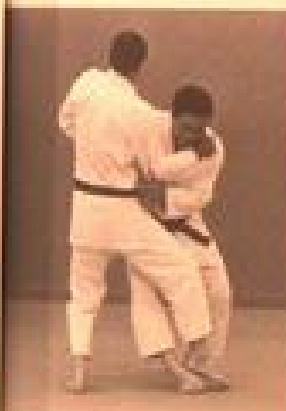
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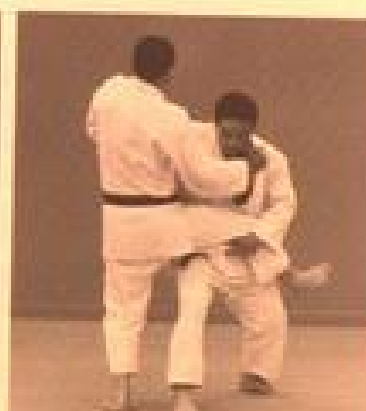
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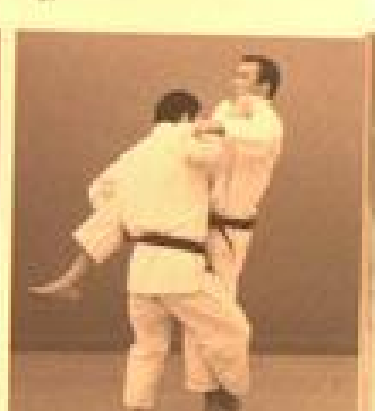
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tori reaps using osoto-gari, pushes, and then firmly pushes in (photo 26).

The following technique is kouchi-gari, though it bears similarities to kuchiki-taoshi. In a similar way to kuchiki-taoshi, tori takes hold of and raises uke's left leg with the right hand, while reaping uke's right leg from the inside with his right foot (photo 27).

(2) Kuchiki-taoshi — from kouchi-gari

Tori executes kouchi-gari, and uke responds by lifting the targeted leg out of the way (photo 28).

At this moment, tori takes hold of uke's raised right leg from the outside and lifts it with his left hand, while pushing him down with the right hand (photo 29).

Tori executes this technique by changing from kouchi-gari, and pushing in sharply.

The following technique is osoto-gari, though it bears similarities to kuchiki-taoshi:

In a similar way to kuchiki-taoshi, tori holds and lifts uke's right leg with the left hand, while he reaps uke's left leg from the inside with his right leg (photo 30).

Another similar technique is kosoto-gake. Tori holds and lifts uke's right leg with the left hand, while

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hooking the outside of uke's left leg with the right leg (photo 31).

(3) Kuchiki-taoshi — from ippon-seoi-nage

Tori executes ippon-seoi-nage, but uke responds by bending back (photo 32). At that moment, tori turns around while hooking the right arm around the outside of uke's right leg (similar to the sumo wrestling kata "soto-muso"). He steps the left foot in deep to uke's right side, and assuming a left defensive posture, pulls down with the left hand, and, leaning forward on uke (toward his rear) throws him down (photo 33, 34).

The right hand is used in a different way in this technique. Tori's right hand cannot pull uke's right leg up firmly, therefore his right arm remains on uke's right leg and he uses his upper body to lean on and push uke down.

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Kuchiki-taoshi of Tenjin Shinyo-ryu

2. Kuchiki-taoshi — adapting and continuing from the opponent's hiza-guruma

When uke supports his weight on the right leg to execute hiza-guruma, tori, lowering his waist, pushes toward uke's rear with both hands and breaks his balance, while stepping his right foot in between uke's feet. He takes hold of uke's right leg from the outside with the left hand and pulls it up. At the same time, he pushes uke's upper body with his right hand to throw him down (photo 35, 36). At the moment uke begins to execute hiza-guruma, tori maintains his stability, steps his right foot in deep, and pushes uke backward to break his balance, while adapting and continuing to execute kuchiki-taoshi.

This technique can also be used if uke begins to execute an ashi-waza technique, such sasae-tsurikomi-ashi.

SONO SAN

Differences between kuchiki-taoshi sono ichi and sukui-nage sono san

Kuchiki-taoshi (sono ichi)—Tori takes hold of uke's leg from the inside with one hand and pulls it up, while pushing him down.

Sukui-nage (sono san)—Tori inserts a hand deep between uke's legs from the front, holds his thigh, and scoops his lower body up to throw him (photo 37).

Tori holds a different area with one hand in these two techniques, though this is not the criterion for separating the techniques.

In kuchiki-taoshi, tori throws by pushing uke down, while uke supports his body by standing on one leg with the other leg pulled up.

In sukui-nage, tori throws uke by scooping both of his legs high up.

In short, the technique can be classified by the action of tori's hands to execute the throw. Generally, tori takes hold of uke's leg with one hand, and pushes uke down (kuchiki-taoshi), but if tori inserts a hand deep between uke's thighs, he will usually scoop him up (sukui-nage).

SONO YON

Points to consider on kuchiki-taoshi

Koryu jujutsu technique's kuchiki-taoshi

Kuchiki-taoshi is a nage-waza from koryu jujutsu. It was named thus because of the similarity to a large, dead tree falling over from its base. A technique named kuchiki-taoshi is mentioned in the publication *Tenjin Shinyo-ryu Judo Gokui Zukai*.

12 Kibisu-gaeshi

Tori lowers his body and takes hold of uke's heel from the inside (or outside) with one hand, and quickly reaps his foot. Similar techniques are covered in this section.

SONO ICHI

Kibisu-gaeshi — taking hold of uke's right heel from the inside with the right hand

Tori and uke grapple in right natural posture. Tori steps forward with his left foot, then right foot, then left foot again, and begins to push uke backward and break his balance. Uke, being pushed, steps back with his right foot, then left foot, then right foot again. He assumes left defensive posture to hold his ground, pushes tori back, and begins to return to a stable posture (photo 1). At this moment, tori lessens the pushing action of both hands, and pulls with the left hand, so that uke, pushing back, begins to step the right foot forward. At this moment, tori lowers his body while stepping back with the left foot, then the right foot, and drops the right knee to the mat. Tori then hooks uke's right inside heel with the right hand. At this point, tori's left foot is positioned outside of uke's right foot, and tori's body is slightly open to the right (photo 2.1, 2.2). At the moment uke transfers his weight onto his right foot, tori pulls the right hand towards himself, and reaps the ankle while pulling straight down with the left hand, so that uke is thrown on the spot (photo 3, 4).

KEY POINTS TO THE TECHNIQUE

It is not essential that tori's knee is dropped to the mat. However, it is vital he lowers his body close to the base of uke's right leg, so that he can hook his right heel. At the instant uke steps his right foot onto the mat and transfers his weight onto it, tori must take hold of that ankle and reap it with his right hand, and simultaneously pull straight down with the left hand, so that uke is thrown cleanly and quickly. If tori's timing is bad, uke can support his body with his left foot, and lift his right foot to avoid tori's reap. Also, it will not be possible to reap uke's right foot if he has stepped it firmly onto the mat and transferred his weight onto it. Tori should not pull upward in a large motion with his right hand, but pull toward himself, so that uke's legs are opened wide and he therefore cannot defend in the rear. The principle of this technique is identical to kouchi-gari, except that here tori uses the hand instead of the foot to reap uke's foot.

APPLICATION

1. Kibisu-gaeshi — continuing from tori's own technique

(1) Kibisu-gaeshi — feinting ippon-seoi-nage

Tori feints ippon-seoi-nage, stepping the right foot to the outside tip of uke's right foot, and, pivoting on it, (photo 5) rotates his body once to the left, (photo 6)

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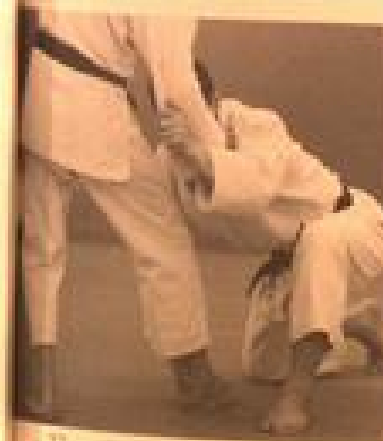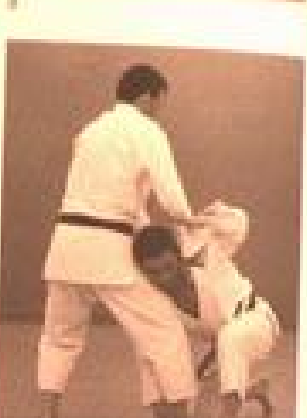
and steps the left foot to the outside of uke's right foot. He lowers his body close to uke's right foot, and takes hold of his right heel from the inside with the right hand, and reaps it (photo 7). This technique is aimed from the beginning toward executing kibisu-gaeshi, not ippon-seoi-nage. Therefore, when tori moves to load uke onto his back, he should open the distance between them in order to be able to rotate and execute the technique.

(2) Kibisu-gaeshi—when uke dodges tori's ippon-seoi-nage towards the front

Tori executes ippon-seoi-nage and loads uke up (photo 8). Uke's body is raised in a large motion, but he responds by stepping his right foot out and forward (photo 9). At this moment, tori takes hold of uke's right heel from the inside with his right hand and reaps it (photo 10). Tori must execute ippon-seoi-nage with power in order to make this technique effective. When uke manages to defend by stepping his right foot forward, and at this instant his balance breaks forward, tori must quickly execute the technique. Tori can continue from seoi-nage to kibisu-gaeshi in a similar way.

(3) Kibisu-gaeshi—from kata-guruma

At the moment tori begins to load uke up with kata-guruma (photo 11) uke defends by leaning backward. At this moment, tori, changing direction, turns and steps his left foot to the outside of uke's right foot, lowers his body, and takes hold of uke's right heel from the inside with his right hand and reaps it (photo 12). Tori holds uke's right leg already with his right arm in kata-guruma; it is therefore easy to continue from this technique. Tori must act at the moment uke leans his back to defend. If tori throws uke at this point, but continues to hold his leg with the right hand, then the technique becomes kuchiki-taoshi.

(4) Kibisu-gaeshi—from deashi-harai

Tori begins to sweep the right foot that uke has stepped forward with, but uke dodges tori's sweep by lifting his right leg (photo 13). At this moment, tori takes hold of uke's right heel from the inside with the right hand and in one stroke scoops it up and reaps it (photo 14). In this situation, uke can defend by lifting his right foot, therefore tori must push into him quickly.

(5) Kibisu-gaeshi—from tomoe-nage

Tori executes tomoe-nage, but uke defends by lowering his waist and stepping in with his right foot (photo 15). At this moment, tori, while raising his body, steps the right foot back and plants the knee onto the mat (the left knee is raised). He takes hold of uke's right heel from the inside with the right hand and reaps it (photo

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16, 17). Tori applies this technique in a situation where he is kneeling at uke's feet when defending against an attack or when executing a technique. The outcome of these types of techniques were recognized in competition during the Meiji era (1868–1912) and Taisho era (1912–26), but throwing uke from a lying posture is not recognized in the current judging rules.

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2. Kibisu-gaeshi—continuing from the opponent's technique

Kibisu-gaeshi—from o-guruma

At the moment uke executes o-guruma, tori defends by stepping his right foot back, opening his body to the right with his waist lowered. He takes hold of uke's right heel from the inside with the right hand (photo 18), and, while scooping it up, he steps the left foot behind uke and pushes him down (photo 19). Uke executes o-guruma with his leg on tori's lower abdomen, therefore tori can take hold of uke's heel easily, but it is difficult to scoop it up because the leg is already placed high. Tori should therefore execute the throw by pushing uke.

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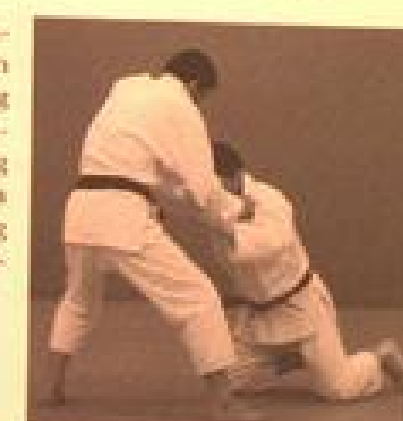
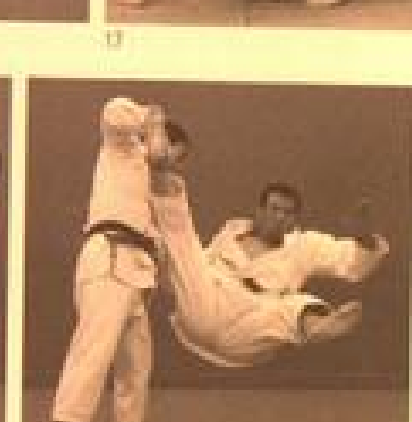
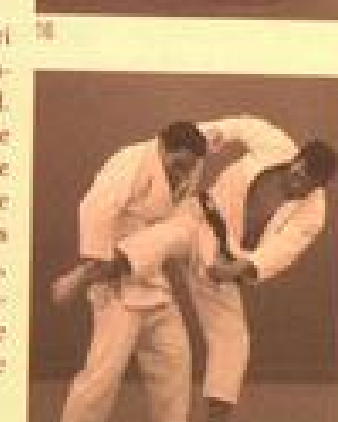
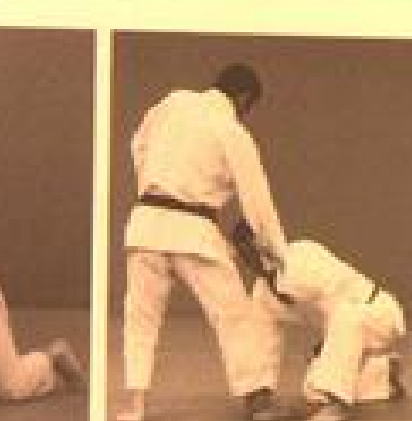
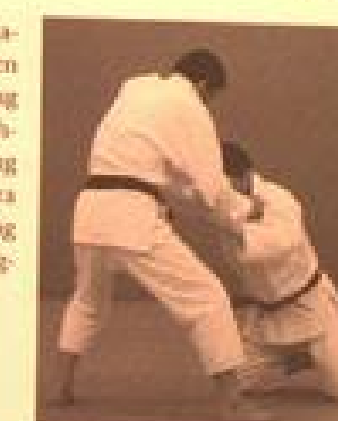

SONO NI

Kibisu-gaeshi—taking hold of uke's right heel from the outside with the left hand

Tori and uke grapple in right natural posture. Tori steps back with the right foot, then the left foot, then the right foot again, and pulls uke so that he steps with his left foot, then his right foot, then his left foot again. Tori assumes a left defensive posture and presses uke down with both hands. Uke also assumes a left defensive posture and holds his ground (photo 20). At this point, tori lessens the pulling action of both hands and pushes slightly with the right hand so that uke straightens up and, while stepping back with his left foot, begins to return to a

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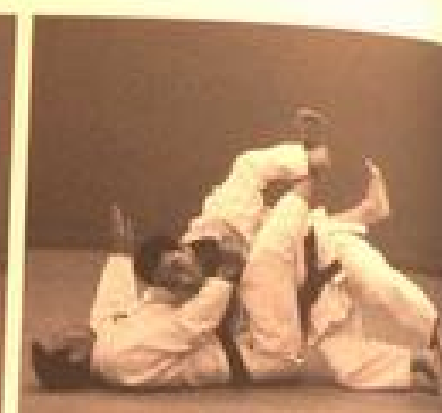

stable posture. At this moment, tori changes his right grip to uke's right inside collar, and pulls uke with both hands (photo 21). He lowers his body while stepping the right foot between uke's feet, and, assuming a right defensive posture, hooks his left hand around uke's right outside heel (photo 22). At the moment uke begins to step back with his right foot, tori pulls the left hand towards himself, reaps that ankle, and at the same time pushes uke down with his right hand (photo 23, 24).

Tori changes the right grip to prevent uke from lifting his right leg and also to enhance the effect of his strength in pushing uke to his right rear corner. Tori must take hold of uke's heel with precise timing at the instant before uke steps back with his right foot. If uke has already responded by lifting his right foot, tori should push forward quickly. The principle of this technique is identical to kouchi-gari, except that tori sweeps with the hand instead of the foot to reap uke's foot.

APPLICATION

1. Kibisu-gaeshi — from one's own technique

(1) Kibisu-gaeshi — from kouchi-gari

Tori executes kouchi-gari, but uke responds by supporting his body on his left foot and lifts his right foot (photo 25). At this moment, tori takes hold of uke's right heel from the outside with the left hand, scoops it up, and pushes into uke (photo 26, 27). Tori should take the initiative and act quickly, because uke begins to respond in a stable posture by stepping back with his left foot, thereby opening the distance between them, and lifting his right foot.

(2) Kibisu-gaeshi — from ouchi-gari

Tori executes ouchi-gari, but uke defends by stepping back with his right foot and supporting his weight, and raising the left foot (photo 28). At that moment, tori takes hold of uke's left heel from the outside with the right hand (photo 29) and scoops it up while pushing into him (photo 30). Tori should push in quickly, so that uke falls immediately.

(3) Kibisu-gaeshi — from seoi-nage

Tori executes seioi-nage and loads uke up, lifting his body in a large motion (photo 31), but uke responds by stepping his right foot out and forward. At this moment, tori takes hold of uke's right ankle from the front with his left hand and reaps it (photo 32, 33). When uke responds by stepping his right foot forward, his balance breaks over the tip of his right foot. At that instant, tori should press down on uke's right ankle from the front with the left hand and simultaneously lift up with the right arm and throw him down.

(4) Kibisu-gaeshi — from uchi-mata

Tori executes uchi-mata and springs uke's body up, but uke leans to the right front corner, managing to defend. At this moment (photo 34), tori takes hold of uke's right ankle from the front with the left hand and reaps it (photo 35, 36). The action of continuing to execute uchi-mata should be smooth and continuous.

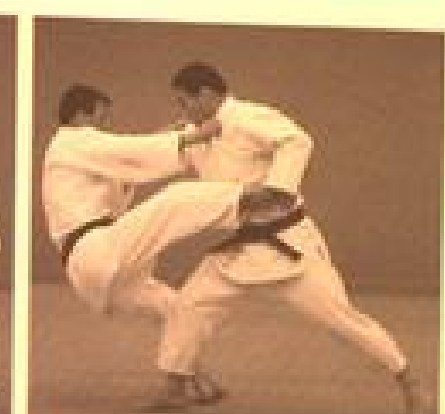
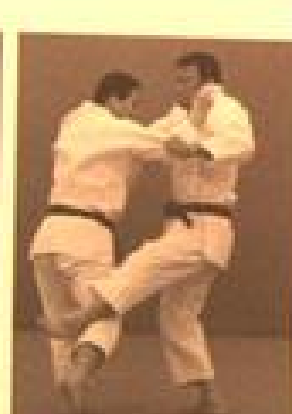
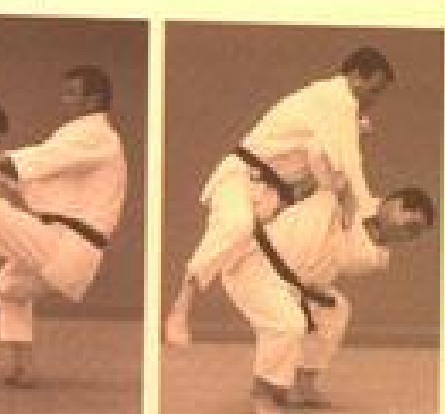
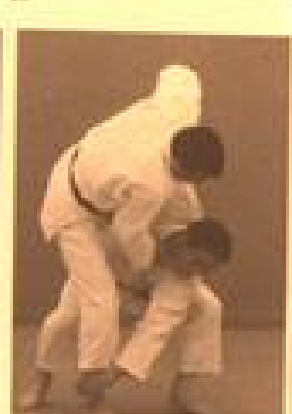
2. Kibisu-gaeshi — continuing from the opponent's technique

Kibisu-gaeshi — from hiza-guruma

At the moment uke executes hiza-guruma, tori steps the right foot between uke's feet and takes hold of uke's right heel from the outside with his left hand (photo 37), and while, scooping it up, pushes him down (photo 38). Tori pushes uke's left shoulder with the right hand and at the same time he scoops up with the left hand and pushes into uke.

SONO SAN

Kibisu-gaeshi — taking hold of uke's right heel with both hands (goshin-jutsu mae-geri technique)

Uke approaches tori and raises his right leg to kick tori's groin. Tori dodges the kick by stepping back with his right foot and opens his body to his right. Assuming a left posture, he takes hold of uke's right ankle from below with the left hand and puts the right hand on the side of the same foot (photo 39). He scoops it up with both

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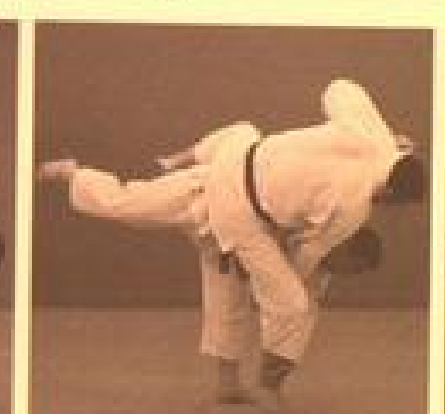
hands, and pushes uke onto his back (photo 40, 41).

If tori scoops up using both hands with perfect timing, uke will fall sharply, face up onto the back of his head. In the kata, however, tori should push uke down only.

This is a kata technique, but there are opportunities to use it in randori. In general, kibisu-gaeshi is recognized as a technique in which tori takes hold of the heel with one hand. Using two hands, however, is considered a technique only similar to kibisu-gaeshi.

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SONO YON
Differences between kibisu-gaeshi and kuchiki-taoshi

Kibisu-gaeshi—Tori takes hold of uke's heel and, while scooping it up, instantly throws him down.

Kuchiki-taoshi—Tori takes hold of uke's leg and, while lifting it up, pushes him down more or less instantly.

Essentially, the area of uke's leg which tori holds represents the main difference between these two techniques. It is the heel in kibisu-gaeshi, but the leg in kuchiki-taoshi. Thus, the area tori holds determines how we classify the technique. Furthermore, uke is usually thrown immediately in kibisu-gaeshi, but if tori takes hold of uke's heel and pushes before throwing him, then the technique is regarded as kuchiki-taoshi. A referee will have to decide if it is unclear whether the throw is executed immediately or not.

SONO GO
Points to consider on kibisu-gaeshi
Kibisu-gaeshi developed by Kyuzo Mifune, 8th dan

In the December 1934 issue of *Kodokan Judo*, Mr. Daido Matsuoka describes this technique, and the background of randori-waza, at the time it was developed:

"Presently, there is no technique of this name in the judo world. What kind of technique can it be? No one can imagine, and so it should be. This is because it is the very recent result of research carried out by Mifune, 8th Dan.

Though kibisu-gaeshi has been fully developed by Mifune, 8th dan, its value yet is unknown and further research is necessary. Nevertheless, we should praise the research and work on its development."

13 Kouchi-gaeshi

Tori breaks uke's balance by dodging his kouchi-gari, and instantly throws him by twisting toward the left or right.

SONO ICHI
Kouchi-gaeshi—tori dodges uke's kouchi-gari and counterthrows him toward the left

Tori and uke assume right natural posture. Uke steps forward with his left foot, then right foot, then left foot again while pushing tori backward, and comes to a halt in left defensive posture. Tori is pushed back and steps back with his right foot, then his left foot, then his right foot again, holds his ground, pushes uke back, and begins to return to his original posture (photo 1). At this moment, uke lessens the pushing action of both hands and pulls with the left hand, so that tori begins to step forward with the right foot, and uke executes kouchi-gari at the moment it is about to step on the mat (photo 2). At that moment, tori quickly supports his body on the left leg and, while maintaining his stability, lifts the right foot up to dodge uke's reap. Uke's right reaping foot misses its target and cuts through the air to the left, and his body weight rests towards the inside of the left pivoting leg, so that he leans to the right as his balance breaks (photo 3).

Tori seizes this moment to step back with his right raised foot (photo 4), then his left foot, thereby opening the distance between them. He opens his body to the left while pushing up with the right hand and pulling down diagonally with the left hand, and twists and throws uke to his right. Uke is thrown sharply in a rotating movement because of his own momentum from losing his balance after tori dodges his reap, together with the twisting action of tori's hands (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

It is difficult to continue and adapt from kouchi-gari once uke's right foot touches tori's right heel, as his posture has become unstable. Therefore, tori must perceive

when uke is about to execute kouchi-gari and supporting his body on his left leg, raising the right foot to dodge the reap. At this moment, tori maneuvers his body in the direction in which uke's balance breaks (with the momentum of his right foot) and twists and throws uke. These actions must be executed swiftly and in one stroke.

In some cases, tori maneuvers, twists, and throws uke in the following manner:

At the moment uke executes kouchi-gari, tori uses the momentum of uke's right foot to twist him down with both hands while remaining standing on the left leg with the right foot raised off the mat (photo 7, 8). Tori's posture is unstable while standing on one leg in this situation, but he is able to execute an effective throw by adapting and twisting, which is added to uke's own turning movement when he misses his target.

Tori can also lift his right foot back, assume a left posture, and twist uke down to the left using both hands (photo 9).

If uke's posture is completely unstable, tori does not need to execute the throw by stepping back with his left foot and opening his body to the left, as in sono ichi.

The following techniques bear similarities with kouchi-gaeshi, but are classified differently. At the moment tori dodges uke's right kouchi-gari, if tori supports uke's left knee with the right raised leg and throws him, then this technique is hiza-guruma (ashi-waza) (photo 10, 11).

In a similar fashion, when tori dodges uke's kouchi-gari, if tori steps back with the right foot to support his body, and, changing step, sweeps uke's right reaping foot in the direction of its movement with the left foot, then this technique is deashi-harai (photo 12, 13).

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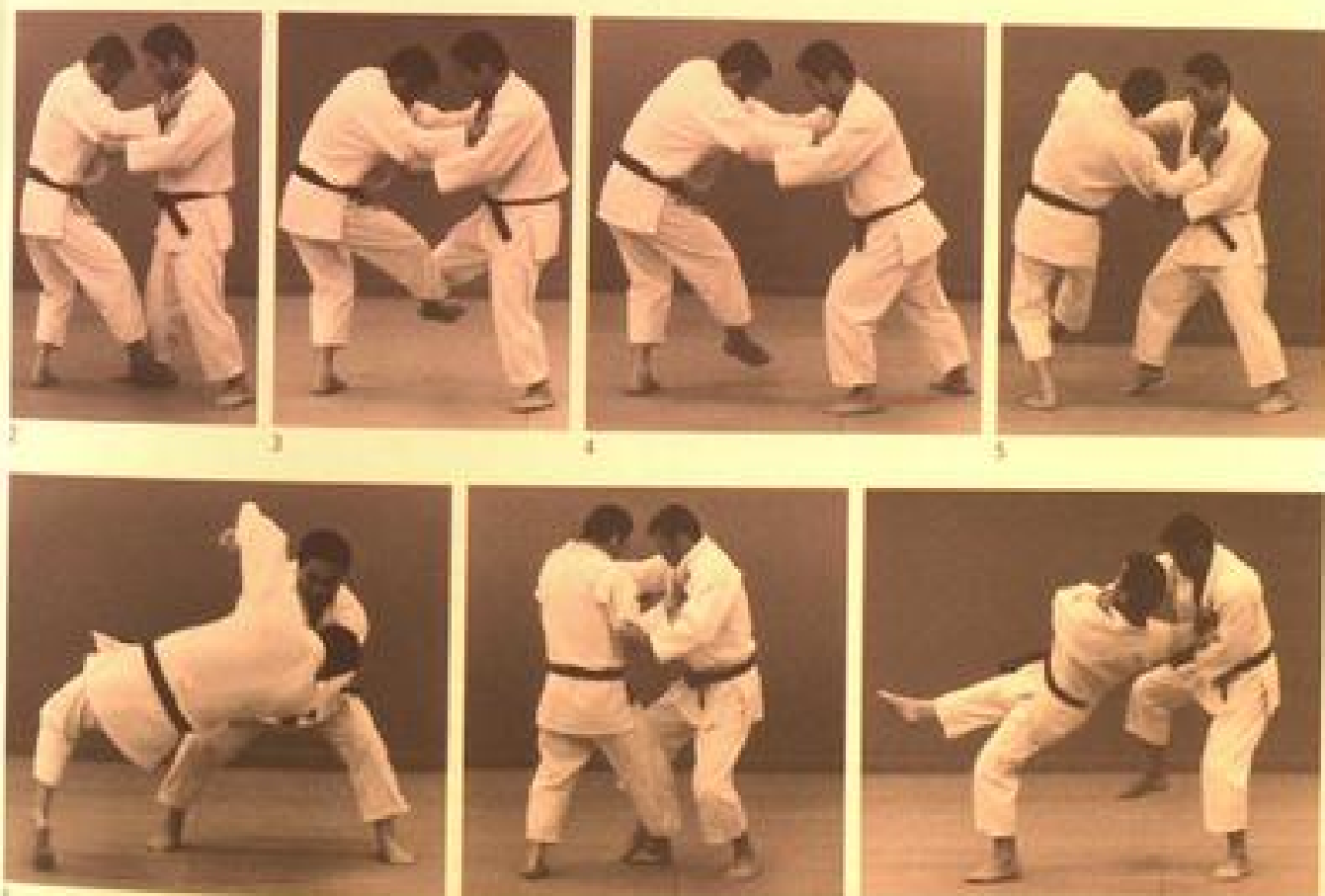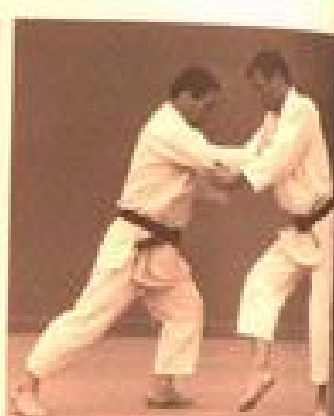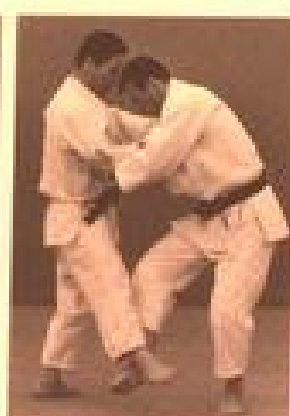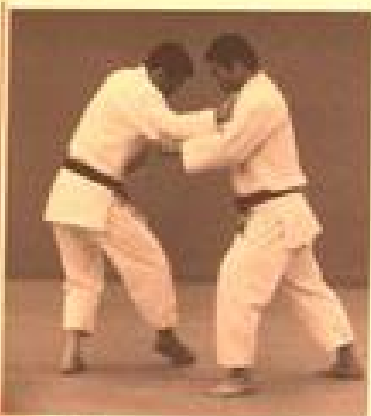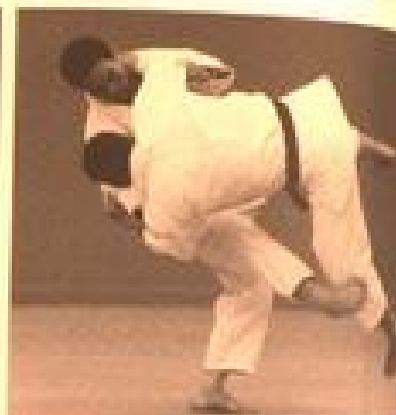
SONO NI
Kouchi-gaeshi—evading uke's kouchi-gari, and counterthrowing to the right

Tori and uke grapple in right natural posture. Uke advances forward while pushing tori and begins to break his balance. Tori steps back in response to uke pushing. Tori steps back with his left foot, and at the moment he steps back with his right foot, uke begins to execute kouchi-gari. At that instant, tori quickly steps his left foot back, thereby opening the distance between them, and while maintaining his balance on this leg, lifts his right foot lightly to evade uke's kouchi-gari. Uke reaps with his right foot and, missing his target, he immediately begins to push tori backward from that posture to throw him down (photo 14). At this moment, tori steps the right foot (raised for defense) back, thereby opening the distance between them. He lowers his waist and uses both hands to pull uke forward and break his balance (photo 15). He pulls diagonally downwards with the right hand, and pushes up with the left hand, while opening his body to the right, thereby changing the direction he faces, and throws uke forward over the tip of his own left foot. Uke falls

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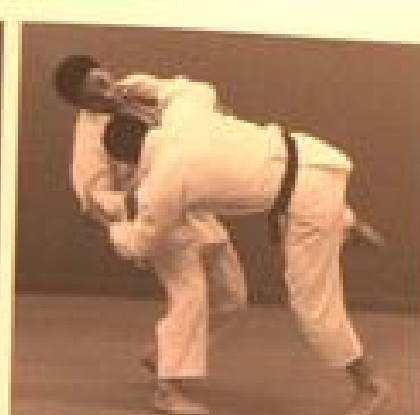
in a large circular motion around the tip of his left foot (photo 16, 17, 18).

In some situations, tori can twist and throw uke using both hands while continuing to face uke directly (photo 19, 20, 21). Tori can also twist his own body to the left, and twist uke down to uke's right.

In sono ni, uke hooks tori's right foot with his right foot, and pushes forward to throw down, but his posture does not break from the right foot missing its target. Therefore, tori should take a big step backward, thereby opening the distance between them, so that uke leans forward and his balance breaks, enabling tori to twist and throw uke. I have used the term "dodge" (sukasu) in sono ichi and "evade" (kawasu) in sono ni in the original Japanese to highlight the different principles between the two techniques.

SONO SAN
Differences between kouchi-gaeshi and uki-otoshi

Kouchi-gaeshi—Tori adapts and continues from uke's kouchi-gari by dodging or evading in order to lift and break uke's balance. He twists or pulls him to the left or right and throws him down.
Uki-otoshi—Tori lifts uke, then pulls or twists him in the direction towards which his balance breaks, and throws him down.

These techniques share a common factor where they both finish with the uki-otoshi technique, but you can tell them apart because tori adapts and continues from the opponent's technique in kouchi-gaeshi, while he initiates the uki-otoshi technique himself.

14 Uchi-mata-sukashi

Tori dodges uke's uchi-mata and immediately throws him in the direction towards which his balance breaks by twisting with both hands. Similar techniques are covered in this section.

SONO ICHI
Uchi-mata-sukashi—tori maneuvers to the right side to dodge uke's uchi-mata

Tori and uke assume right natural posture. Uke steps back with the right foot, then the left foot, and pulls tori forwards, coming to a halt while pressing tori's upper body down slightly with both hands. Tori steps forward with his left foot as he is pulled forward, steps forward with his right foot and stops, then straightens up and begins to return to a stable posture (photo 1).

At this moment, uke lessens the pulling action of both hands, and tori reacts by straightening up and begins to step back with the right foot. At the instant his right foot passes behind his left foot, uke steps his right foot between tori's feet to assume a right han-mi posture, while lifting and breaking tori's balance with both hands (photo 2). He then moves his left foot and, changing step he swings his right leg with momentum between tori's legs and springs it up using uchi-mata. At this instant, tori steps his left foot back behind his right foot in a right han-mi posture, and dodges uke's attacking leg, so that it cuts through the air. Uke's right leg misses its target and his balance breaks with his weight over his left supporting leg (photo 3, 4).

Tori steps in with his right foot and, while lowering his waist, uses the energy from the momentum of uke's right leg to further lift him and break his balance over the tip of his left foot. He then throws uke down by pulling downwards with the right hand and pushing the elbow with his left hand.

Uke is thrown forward in a large sphere around the fulcrum of his left foot (photo 5, 6).

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KEY POINTS TO THE TECHNIQUE

If tori's left leg is drawn up to dodge uke's leg, his posture will become unstable. If uke executes a different waza, for example osoto-gari, tori will not be able to defend and will be thrown. It is essential to develop a sharp mind, one that is able to judge and respond correctly at the instant uke executes uchi-mata.

This time, tori should respond by moving his left leg quickly and twisting his hips slightly, instead of moving his body, to dodge the right attacking leg.

The moment after dodging with his left leg, tori steps forward with his right foot into a right defensive posture and, without interrupting the momentum of uke's right attacking leg, twists and throws him down.

In this situation, tori steps back with his left leg, maneuvers his body and, while dodging the technique, steps in with his left foot, takes a left posture, and throws uke down. Tori can use this at the moment uke manages to maintain his posture after tori has withdrawn his left leg, or if the distance between them is slightly too wide (photo 7). If uke's leg enters inside tori's thigh, it is already too late to dodge it.

In a technique generally known as the "kenken uchi-mata," uke swings his right leg in a slow movement, which is difficult to dodge. In such a situation, tori can respond by maneuvering his body (photo 8).

The next situation is not part of uchi-mata-sukashi.

If tori dodges uke's uchi-mata, and immediately steps his left leg forward across the front of uke's left foot and throws him by pulling him down with both hands, then this technique is tai-otoshi (photo 9).

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SONO NI
Uchi-mata-sukashi—between tori's thighs

Uke assumes a right defensive posture and pulls tori's upper body downwards. Tori opens both feet as he is pulled, responds in a defensive posture by straightening up, and begins to return to a stable posture (photo 10).

Uke lessens the pulling action of both hands, and at the moment tori straightens up, he lifts and breaks his balance directly forward with both hands while swinging his leg between tori's thighs to execute uchi-mata (photo 11).

At this moment, tori straightens up and, maintaining his stability, steps in slightly with his right foot, supports his body on this foot, and raises his left thigh high to dodge uke's right oncoming leg, which, missing its target,

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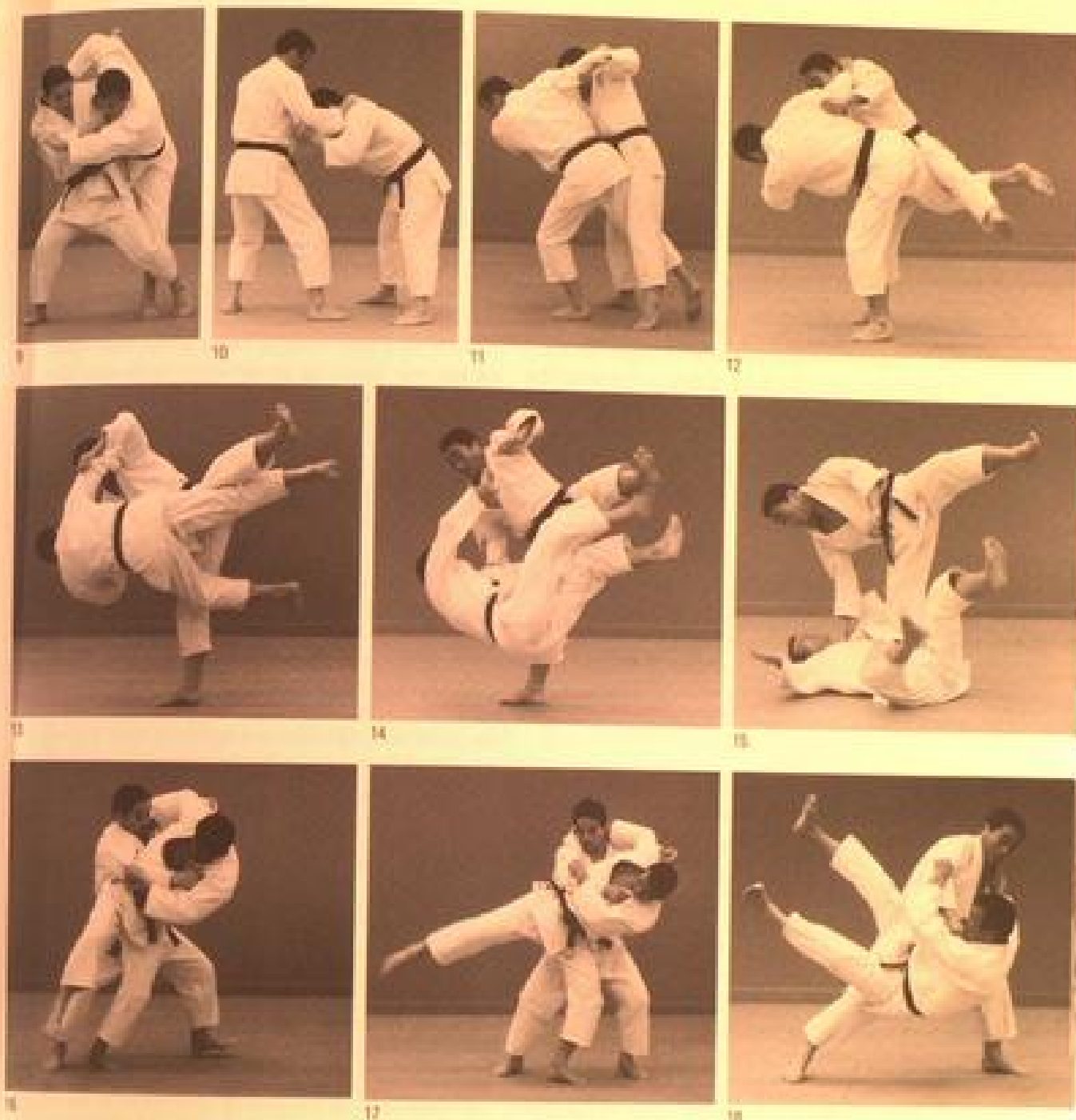
turns through the air with a momentum that causes him to fall abruptly (photo 12, 13, 14, 15).

The key to tori's body control is to step in slightly with the right leg and close the distance at the moment after uke swings his right leg in. He then opens his body slightly to the left while raising his left thigh high in time with uke's oncoming leg to dodge it. Tori cannot dodge uke's right leg if it comes from directly in front, and he will be thrown.

The next situation is not part of uchi-mata-sukashi.

At the moment uke executes uchi-mata, tori steps his left foot in deep behind uke's left foot and steps his

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right foot back behind his own left foot. Thus, dodging uchi-mata from uke's rear, uke's right leg swings with the momentum so his balance breaks and his weight falls outside the fulcrum of his left foot (photo 16, 17). At this instant, tori pushes him down with both hands towards the tip of his left foot (photo 18, 19).

This dodging technique is achieved by opening the body towards the right and controlling the body around and behind uke's back. Tori dodges uchi-mata in sono ichi by opening the body towards the right, and in sono ni he dodges uke's attack between his thighs. In short, the body control is executed in different directions. The technique of dodging from uke's rear is called sumi-otoshi (verified by the Kodokan Waza Research Institute on March 14, 1988).

SONO SAN
Differences between uchi-mata-sukashi and uki-otoshi

In uchi-mata-sukashi, tori dodges his opponent's uchi-mata, and throws him towards the direction in which his balance breaks. In uki-otoshi, tori lifts his opponent to the front corner, breaks his balance, and throws him by pulling and twisting.

The differences with uki-otoshi touched on in ko-uchi-gaeshi are relevant here also.

Prior to a formal name being given, uchi-mata-sukashi was known as an uki-otoshi technique. The new name helps to clarify the order of the technique, where tori adapts and continues to execute uki-otoshi after dodging an opponent's uchi-mata.

15 Yama-arashi

Tori grips uke's right collar and right sleeve (or left collar and sleeve, but always on the same side) using both hands and lifts and pulls him. He lifts uke to his right (left) front corner, breaking his balance, and sweeps up uke's right (left) leg with his right (left) leg to throw him down. Similar techniques are covered in this section.

SONO ICHI
Yama-arashi—with the right arm on uke's right chest area

Tori and uke grapple in right natural posture. Tori advances, pushing uke backwards, and comes to a halt in a left defensive posture. Uke is pushed and steps backwards; he stands his ground with his right foot stepped back. He pushes back and begins to return to his original posture (photo 1).

At that moment, tori lessens the pushing movement of both hands, changes his right grip to uke's right inside collar (with the thumb inside), and, at the same time, steps back with his left foot and steps his right foot between uke's feet to assume a right han-mi posture (photo 2). Tori moves backwards with his body lowered, and at the moment uke starts to step forward with his right foot he pulls uke's body downwards. Uke defends in right defensive posture with his right foot stepped forward and, while straightening up, begins to return to a stable posture (photo 3).

Tori lessens the action of pulling downwards with both hands so that uke straightens up. At that moment, tori steps further backward (from a right han-mi posture) with the left foot leading and the right foot following in the tsugi-ashi form, while pulling uke's upper body down once again, in time with his own movements.

Then, tori lessens the pulling action of both hands again, and at the moment uke straightens up, tori changes the action of both hands to lifting and pulling uke forward so that uke's weight falls over the tip of his right foot, and he rises to the right front corner as his balance breaks (photo 4).

At this moment, tori steps in with his right foot to the tip of uke's right foot and opens his body towards the left while turning and stepping his left foot backwards in front of uke's left foot. Then, tori lifts and raises him upwards with the exterior of his right arm on the right side of uke's chest, and pulls upwards with the left hand to further lift uke to the right front corner and break his balance (photo 5).

Supporting his body on the left leg, tori puts his right leg over the front of uke's left leg, in the harai-goshi form, and wraps the tip of his right foot around uke's right ankle.

At this point, the right side of tori's back should be tight against the right side of uke's torso (photo 6.1, 6.2).

Tori lifts upwards with the right hand again, and in combination with the pulling movement of the left hand, sweeps upwards with the right leg and throws uke straight forwards by pulling upwards with both hands (photo 7.1, 7.2, 8, 9).

KEY POINTS TO THE TECHNIQUE

Tori grips uke's right front collar with the thumb inside and the four fingers outside (little finger above) (photo 10).

He can also grip with the thumb outside and the four fingers inside (photo 11).

While stepping backward and pulling uke's upper body downwards, tori lessens, pauses, and intensifies the pulling action.

At the moment uke straightens up about half-way,

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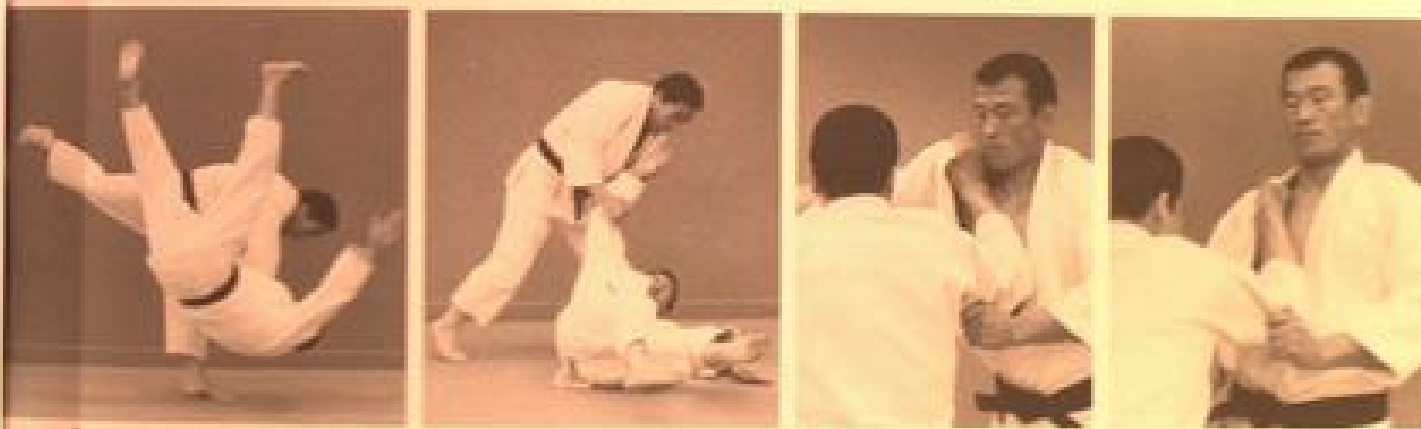
tori changes the action of both hands and lifts him to the right front corner to break his balance. The key to breaking uke's balance is skillfully to lead him at the moment he responds and straightens up, and lift him to the right front corner.

At this moment, tori lowers his waist and enters uke's front in a large turning movement. He pushes up with the right arm and puts the right rear hip tight against uke's lower abdomen. The exterior of tori's right arm should be against the right side of uke's chest.

Tori places his right calf over uke's right shin and wraps the tip of his right foot around uke's right ankle. In the unique feature of this technique, tori then sweeps up with his right leg placed tight against uke's right leg (photo 12). This sweeping technique is different from the method employed in harai-goshi.

While straightening the left leg and raising his hips, he pulls uke up with both hands, and throws him forward in a large motion.

EXECUTING YAMA-ARASHI

When tori grips the back of uke's collar and pulls him with both hands while stepping backwards to make uke bend forward, uke will sometimes try to maintain stability by passing his head under tori's right armpit. At the moment his head comes through, tori should then

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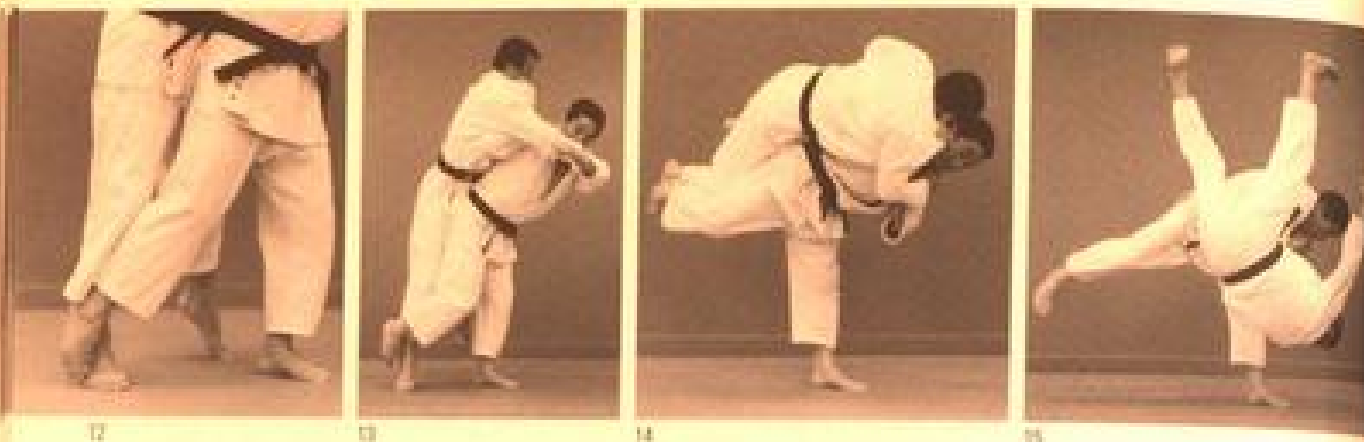
be gripping uke's collar and sleeve on the right side, and he can then position (tsukuri) and execute (kake) the throw using the principles explained in sono ichi.

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SONO NI
Yama-arashi—with the right elbow inserted under uke's right armpit

Similar to sono ni, tori grips uke's right collar with the thumb (or four fingers) inside and, positioning for the throw (tsukuri), jumps and enters inside uke's chest and inserts his right elbow under uke's right armpit, similar to seoi-nage, and loads him up onto his back (photo 13). Tori then places his right leg over uke's right leg to sweep and throw him down using the principles explained in sono ichi (photo 14, 15).

The use of the right arm in this technique is different from that in sono ichi: it is actually a combination of seoi-nage and harai-goshi. Therefore, tori executes the simultaneous actions of those techniques by loading uke's body up onto his back with both hands and pulling him up (seoi-nage), and at the same time he sweeps up with the right leg (harai-goshi) and throws uke down. The sweeping action explained in sono ichi can be executed without wrapping the tip of the right foot around uke's ankle.

The concept of this technique differs slightly from Yama-arashi, but it is still categorized in this section following a decision by the Kodokan Waza Research Institute (verified on May 13, 1991).

In the following technique, which is not classified under yama-arashi, tori lifts and pulls uke up with his right arm against the right side of uke's chest, and when he steps in with his right foot to the tip of uke's right foot, he lifts with both hands to throw uke down. This technique is tai-otoshi (photo 16).

Tori lifts and pulls uke with his right arm inserted under uke's right armpit, similar to sono ni, enters by stepping his right foot deep next to uke's right foot, and loads uke up onto his back and throws him down. This technique is seoi-nage (photo 17).

SONO SAN
Points to consider on yama-arashi
The yama-arashi of Shiro Saigo, 6th dan

Yama-arashi is recorded in Sekiguchi-ryu (the old style of jujutsu) as yama-otoshi. Shiro Saigo became famous throughout the judo world for perfecting this technique for randori-waza. It was said that there was no yama-arashi before Saigo, and neither was there after him.

In Tokyo Police Academy Competitions between Kodokan Judo and other jujitsu styles, Shiro Saigo's yama-arashi has shone through and helped contribute to the development of Kodokan Judo.

Shiro Saigo, 6th dan

KOSHI-WAZA

腰技

1 O-goshi

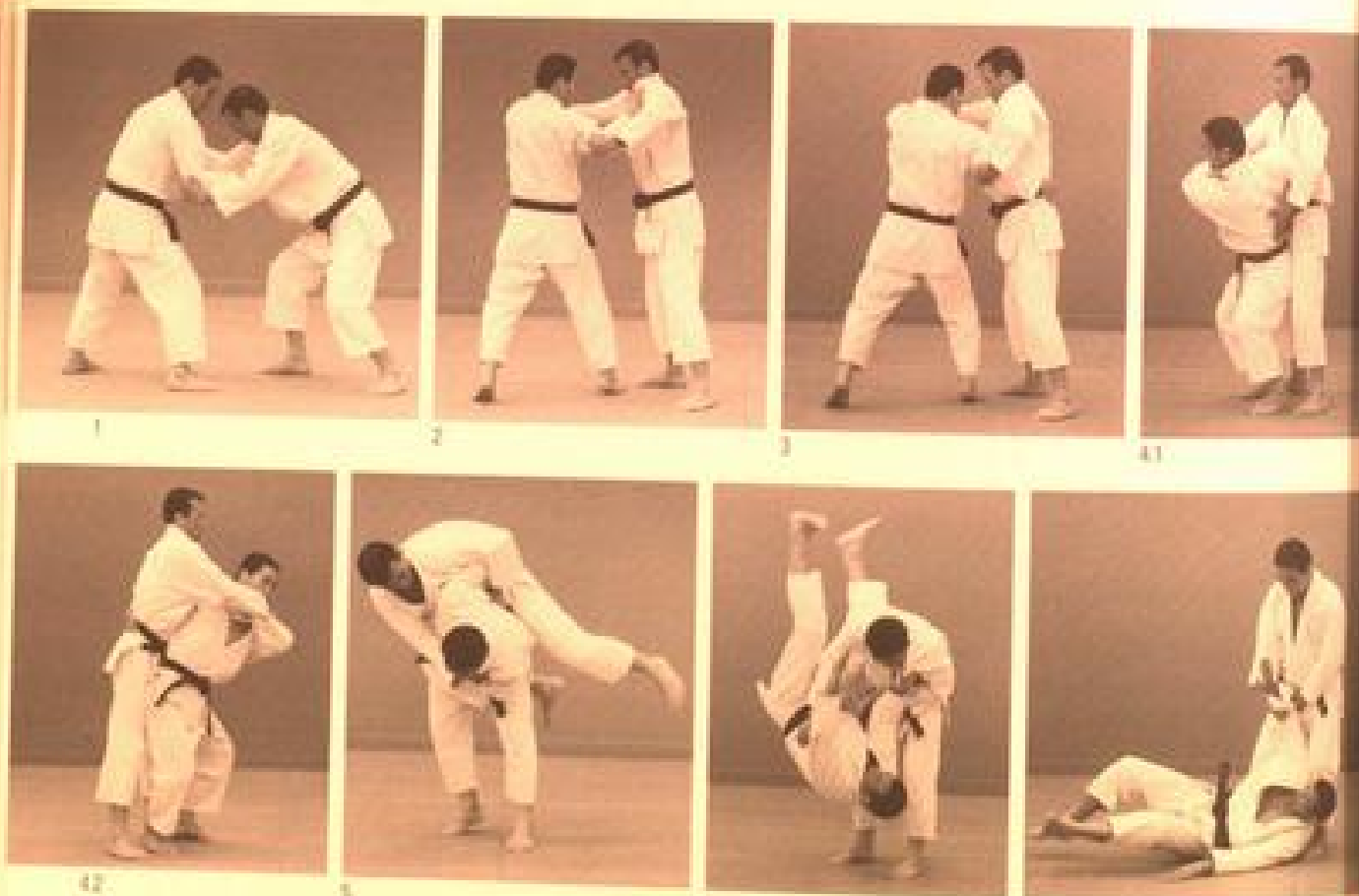
Tori breaks uke's balance straight forward or towards the right (or left) front corner, he holds uke on the back of his waist with his right (left) arm inserted through uke's left (right) armpit, then pulls him up and throws him down. Similar techniques are covered in this section.

SONO ICHI
O-goshi — holding the back of uke's waist

Tori and uke grapple in right natural posture. While stepping back with his right foot, then left foot, tori begins to pull uke forward to break his balance. At this moment, tori assumes right defensive posture and presses uke's upper body downwards with both hands. Uke is pulled and steps forward with his left foot, then right foot, and holds his ground. He resists being pulled, straightens up, and begins to step back with his right foot to return to his original stable posture (photo 1).

At this moment, tori steps his right foot inside uke's right foot and assumes a right han-mi posture while lessening the pulling action of both hands. He pushes slightly so that uke straightens up and begins to step back with his right foot. At the moment his right foot passes behind his left foot, tori changes the action of both hands to lift and pull uke forward and up while stepping his right foot inside the tip of uke's right foot. Consequently, uke cannot balance his weight on his right foot and he rises onto his tiptoes in an unstable left posture, his balance breaking (photo 2).

At this moment, bending both knees and lowering his hips, tori pivots on his right foot, opens his body to the left, and steps his left foot back and round inside uke's left foot. At the same time, he releases his right grip from uke's left collar, inserts his right hand through uke's left armpit with his right shoulder lowered, and puts his arm completely around the back of uke's waist (up to the side of his right hip) to hold him. Tori pulls with the left hand to load uke's upper body onto the back of tori's waist (photo 3, 4.1, 4.2).

Tori throws uke by straightening both knees, raising his hips, and pulling him up, so that uke is thrown in a large circle over tori's waist and falls in front of him (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

At the moment uke's right foot passes the back of his left foot, tori changes the action of both hands to raising uke forward and upwards, which causes uke's balance to break forward as he cannot support his weight on his right foot after stepping it back. Understanding and getting the timing correct for the positioning for the throw, or tsukuri, is very important.

When uke moves his right foot back, tori should step in with his right foot, driving uke's foot back. Tori turns and faces the other way by moving his left foot and maneuvering his body, and pulls uke's body tight against him with the right arm holding the back of his waist.

At this moment, tori lowers his hips and holds the back of uke's waist deeply with his right arm over the back of uke's belt. Then, he straightens both knees and, pulling uke's body up, throws him down.

In the following technique, which is not classified under o-goshi, tori grips uke's belt on the back of his waist with the right hand and, lifting him up, loads uke onto the back of his waist and throws him down. This technique is tsuri-goshi.

Tori catches hold of uke's back from over his right shoulder (or right arm) and, lifting him up, loads him onto the back of his waist and throws him. This technique is tsurikomi-goshi (photo 8, 9).

SONO NI
O-goshi — from defensive posture

Tori and uke grapple in right defensive posture (photo 10), tori steps backward and pulls uke out. At the moment uke has stepped his left foot forward, tori breaks his balance by lifting him to the right front corner while inserting his right arm deep around the back of uke's waist and holding him. Tori lowers his hips and steps his right foot inside uke's right foot (photo 11), steps his left foot back in a large circle, and loads uke onto the back of his waist, so that the back of his waist and his back are tight against the area from uke's abdomen to chest. Tori throws uke by straightening both knees, raising his hips, and pulling uke up (photo 12).

The action of holding uke's waist by inserting one arm deep through his armpit makes o-goshi a difficult technique.

It is an effective technique when both sides grapple in defensive posture, as tori's arm will be inserted through

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uke's armpit from the start, so he can hold and press uke against him easily.

APPLICATION

1. O-goshi from a posture with the right arm inserted through uke's left armpit

In right posture, tori holds uke's back with his right arm inserted deep through uke's left armpit and grips the end of uke's right sleeve with his left hand. In a left posture, uke grips the back of tori's collar with the left hand and the end of tori's left sleeve with the right hand. Both sides pull with both hands and they grapple in defensive posture (photo 13.1, 13.2).

When he sees an opportunity, tori breaks uke's balance forward with both hands while stepping his right foot deep in front of uke's right foot and his left foot back and round. He pulls with both hands so that uke's body is tight against his, loads him onto his waist, and throws him (photo 14).

This technique has been seen a lot in recent years when two sides grapple in the four-arms form. It is a superb opportunity to execute o-goshi, as the right arm is already inserted under uke's left armpit.

In this case, tori can put his right arm onto uke's back or hold the back. Both techniques are executed with the arm inserted under uke's armpit and therefore relate to o-goshi.

2. O-goshi—from uke's uchi-mata

At the moment uke executes the uchi-mata throw, tori shifts his weight to the left foot and raises his right foot to dodge the technique. At the same time, he responds by holding the back of uke's waist from behind with the left hand (photo 15.1, 15.2).

When uke realizes his attempt at uchi-mata has failed, he attempts to return to his original stable posture by stepping back with his right foot. At the moment he has withdrawn it, tori pushes the back of uke's waist with his left hand and breaks his balance forward. He steps in front of uke with his right foot (in time with uke's withdrawing right foot) and pulls with both hands, loads uke onto his waist, and throws him (photo 16, 17, 18).

This technique was regarded as utsuri-goshi by some, but following a study by Kodokan Waza Research Institute it was categorized as an o-goshi technique (verified on February 3, 1988).

As an example of utsuri-goshi, if uke executes uchi-mata, tori lifts him up, shifts him onto the hip, and throws him.

It is possible to adapt and continue to execute o-goshi from any technique where uke exposes his back to tori. For example, tobi-goshi, harai-goshi, tsurikomi-goshi, *etc.*

SONO SAN

Points to consider on o-goshi

Tenjin Shinyo-ryu Jujutsu's o-goshi

O-goshi is recorded in the instruction manual for Tenjin Shinyo-ryu (of which Master Kano was a student) as "koshi-nage," and in the *Shikatsu Jizai Sekkotsu Ryoho Jujutsu Seiriho* as "iri-koshi-tori."

Koshi-nage

Iri-koshi-tori

Master Kano and o-goshi

The following is an anecdote from Master Kano concerning o-goshi.

Master Kano was sent to Europe by the Imperial household, and sailed from Yokohama on September 13, 1889, and after observing the education situation, returned from abroad on January 6, 1891. The following event, which occurred during his journey, is touched upon in the explanation of o-goshi in *Judo Kyohon* (published by Sanseido, 1931), and is included here in full:

"It was sometime in January, 1890, and I was crossing the Indian sea, returning from Europe to Japan. It was a peaceful journey but somehow I ended up having to fight a very large Russian man. He wrapped his arms around my back and twisted energetically to throw me down, but I dodged this and, seeing a gap, I threw him completely round using the o-goshi I've explained here. Consequently, he was bound to hit the deck head-first, so I supported his neck with my hand so that he fell feet-first. The onlookers praised me, as I had not only thrown a giant of a man but they saw the margin there was to protect him too. My opponent stood up and, with an astonished expression, asked for a handshake and we parted on good terms. And that is the story of how I threw a Russian on board a ship."

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2 Uki-goshi

Tori breaks uke's balance forwards, inserts his right (left) arm through uke's left (right) armpit, holds the back of uke's waist, loads him onto his waist, and throws him by twisting him around the fulcrum of the back of the right (left) hip.

SONO ICHI

Uki-goshi—driving uke's right leg back

Tori and uke grapple in right natural posture. Tori steps back with the right foot, then left foot while pulling uke, stops, and begins to break his balance. Uke is pulled and steps forward with his left foot, then right foot, and holds his ground. He steps back with his right foot and begins to return to his original stable posture (photo 1).

At this moment, tori lessens the pulling action of both hands as uke begins to step his right foot back. At that instant, tori steps his right foot inside of uke's right foot in right posture, and at the moment uke is about to plant his right foot on the mat, tori raises uke's

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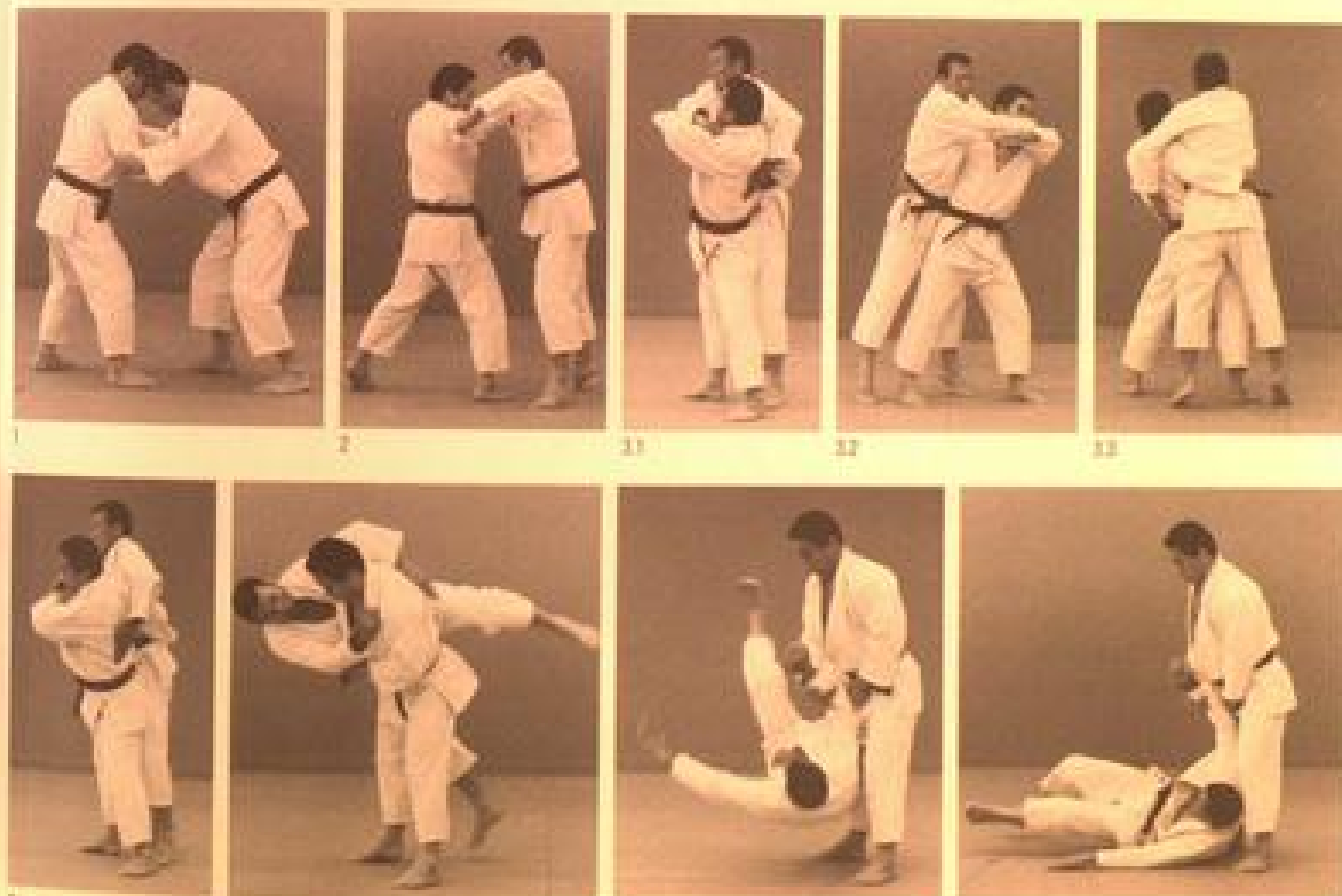
right sleeve so that it opens towards the outside, and pulls and lifts with the right hand. Uke cannot shift his weight onto the right foot, and his balance breaks forward as he rises onto the tips of both feet (photo 2).

At this moment, tori lowers his right shoulder and, bending his body, inserts his right arm through uke's left armpit, along the back of his belt, and holds the back of his waist while opening the body toward the left by pivoting on the right foot, and steps his left foot back and round so that he faces the other direction. And at the same time, tori holds uke's body with the right hand and pulls with the left hand so the front of uke's hip touches the back of tori's right hip (photo 3.1, 3.2, 3.3).

Tori pulls the back of uke's waist further with the right hand, leans forward (photo 4), and throws him by twisting towards the left. Uke is thrown in a large circle around the fulcrum of the back of tori's right hip (photos 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

Firstly, tori assumes a stable right posture by stepping his right foot inside uke's right foot in time with uke stepping back with his right foot, and breaks uke's balance forward by lifting him up with both hands.

Tori lowers his right shoulder and, bending his body, inserts his right arm deep through uke's left armpit. He holds the back of his waist while opening the body towards the left, and steps his left foot back and round.

At this point, tori's right foot is inside uke's right foot, and his left foot is positioned outside of uke's left foot. His right leg is naturally straight, and the left leg is slightly bent. Bending his body, tori's right arm is inserted deep enough to hold the side of uke's right hip, and he pulls him, so that the front of uke's body is tight against the right side of tori's body from the armpit to the waist.

Takeshi Sakuraba, 8th dan, wrote the following about "bending the body":

"Bending the body from the waist is important in bringing an opponent tight against you, so here are some hints.

Master Kano, explaining uki-goshi, once said it's good to push the opponent's upper body back when entering uki-goshi, because if you push him back, he will react by moving forwards. If the opponent's upper body is leaning forward, it's difficult to bring him tight against you, so you've got to bend you body slightly." (*Uki-goshi practice, Kodokan Bunkakai*, July 1927 issue)

Tori leans forward, lifts uke's body up, and at the moment he loads uke's body onto the back of his right hip, he twists to the left and throws uke abruptly and powerfully around the fulcrum of his right hip.

If tori pulls uke's body up and throws him at this point, it is an o-goshi technique.

SONO NI

Various Uki-goshi

1. Uki-goshi — of Nage no Kata technique

Tori and uke approach one another at a distance of about 1.8 meters. Uke steps his left foot forward while raising his right fist at head height (photo 8), steps forward with his right foot, and throws a punch directly at tori's head.

Tori takes this opportunity and enters (iri-mi) with his left foot, then right foot. He dodges uke's punch from behind and at the same time lowers the left shoulder, bending his body slightly. He inserts his left arm through uke's right armpit and puts it along the back of his belt. He pulls uke tight against him, breaking his balance forward and takes hold of the left outer middle sleeve with the right hand, throwing uke in one breath by twisting his body to the right (photo 9).

The principle of this kata is that tori dodges a punch from uke and throws him at the moment uke's balance breaks forward.

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2. Uki-goshi — of Kime no Kata technique (suri-age)

Tori and uke approach one another at about one step apart. Uke steps forward slightly with his right foot, straightens the fingers of his right hand, and with a kiai shout, begins to attack tori's forehead. Tori, bending his body, rolls his left forearm inwards to parry uke's right elbow from underneath. At the same time, he hits uke's stomach with the right fist (palm facing up), with a kiai shout (photo 10). Immediately, tori steps in with his left foot, then right foot, and throws uke with uki-goshi (photo 11).

The principle of the kime no kata is that tori dodges uke's strike to his forehead, strikes a vital point and throws him with uki-goshi.

3. Uki-goshi — of Ju no Kata technique (katate-dori, obi-tori, ryogan-tsuki)

Katate-dori

Uke grips tori's wrist.

Obi-tori

Uke begins to take hold of the front of tori's belt with both hands crossed.

Ryogan-tsuki

Uke attacks tori's eyes with the tips of his fingers.

Tori dodges each of these attacks, skillfully moves into position, and throws with uki-goshi. If, however, tori raises uke's legs up high when he throws him in the kata, it will be an o-goshi kata (see the book *Ju no Kata* for a detailed explanation).

SONO SAN

Differences between uki-goshi and o-goshi

Different postures when holding uke's body

Uki-goshi

Tori holds and supports uke, bending with the back of his right hip on the front of uke's hip (lower abdomen). Thus, tori's right foot is positioned inside uke's right foot and his left foot is outside uke's left foot. In right han-mi, he is in close contact with uke's body, with the right leg straight and the left knee slightly bent (photo 12).

O-goshi

The back of tori's waist touches the front of uke's waist. Both feet are positioned inside uke's feet with the

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bended knees, and his back touches uke's chest area (photo 13).

Difference in throwing concepts

Uki-goshi

Tori throws uke by twisting him around the fulcrum of the back of his right hip.

O-goshi

Tori throws uke by straightening both knees and pulling him up.

The kata for these two techniques are very similar, while the concepts are completely different. Therefore, it is important to observe the differences in order to tell the techniques apart. Usually in randori, the techniques are o-goshi, not uki-goshi.

SONO YON
Points to consider on uki-goshi
Master Kano and uki-goshi

Uki-goshi was Master Kano's special technique. In *Judo Sono Henshitsu to Hoho* by Kenshichi Ishiguro, 8th dan, there is a part about master Kano's unusual and abrupt uki-goshi:

"The diary of Mitsuyo Maeda, 7th dan, who died abroad in Brazil in 1941, refers to Master Kano's uki-goshi:

When I remember the feeling of being thrown by master Kano, I am overcome. Especially his uki-goshi, this technique was a superhuman feat. When you felt his hip touch you, it was just like the point of a needle and you were already thrown by then."

3 Harai-goshi

Tori breaks uke's balance straight forwards, or to his right (left) front corner, pulls him onto the back of his right (left) hip, and sweeps him up with the right (left) leg.

SONO ICHI
Harai-goshi—at the moment uke has stepped his right foot forward

Both sides grapple in right natural posture. Tori pushes uke backward and starts to break his balance. Uke is pushed and steps back with his right foot; at this moment, tori steps his right foot between uke's feet and stops while pressing uke's upper body down. Uke steps forward with his right foot, pushing tori back, and begins to return to his original stable posture (photo 1).

At this moment, tori responds to that action and lowers his body by bending his knees slightly, while supporting his weight with the right leg and opening his body to the left. He steps his left foot back and round, close to his own right heel (slightly outside the front of uke's left foot), to assume right han-mi. At the same time, tori lessens the pressing down action of both hands, he lifts and pulls with the right hand, pulls upwards and outwards with the left hand, and lifts uke to the right front corner to break his balance (photo 2).

At the moment uke has stepped forward with his right foot to protect his stability, tori pivots on the tip of his left foot to face the opposite direction, and pulls with both hands so that the right side of his body (from the chest to the back of the right hip) is tight against the left side of uke's body (from the chest to the front of the left hip). Tori lifts and breaks uke's balance again to the right front corner (photo 3).

Tori, maintaining a firm posture, supports his weight on the left leg and lightly lifts the right leg up straight (maintaining firmness in the toes) (photo 4), and swings it down firmly in a large motion to sweep the front of uke's right leg up with the back of his right thigh, and right hip swinging up from under uke's knee (photo 5.1, 5.2). At the same time, tori straightens the left knee and twists his body to the left to complete the throw. The lower half of uke's body is swept up, and he is thrown in a large circle before landing on the mat (photo 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

The first key point in this technique is to draw out uke's right foot, and break his balance sufficiently in the right front corner.

Tori pulls uke's chest tight against his back in the same way as uki-goshi. Therefore, tori will be more stable if he supports his weight with his left foot stepped back slightly outside the front of uke's left foot, and he will be able to sweep uke's body forward more effectively. On the other hand, if he enters the front of uke's body too deeply (supporting his weight with his left foot inside uke's left foot) not only will uke push him over because his balance is breaking toward the outside of his left foot but his right leg will cut through empty space when he sweeps up too.

Therefore, tori sweeps up firmly and sharply in a large motion with his right leg and the back of his right hip, while twisting his body to the left to throw uke.

The following describes the various actions of tori's right hand:

Tori grapples uke with his right hand pressing uke's left hand down. At the moment uke starts to push up

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with his left hand, tori lessens the pressing action and pulls it up, then holds uke's left arm under his right armpit, brings uke's body tight against him, and sweeps up. In this technique, tori obtains good control of uke's upper body with his right armpit tight against uke's left armpit (photo 9).

There are many variations of grappling in randori, but recently in national competitions we have seen a rise of harai-goshi where tori lifts uke up by gripping his belt (on the front, side, or back); much like in Sambo Judo (photo 10).

In this case, if tori does not sweep up with the right foot, but keeps it placed on the mat and throws uke over the hip, it is a tsuri-goshi technique.

Tori can also sweep uke up with his arm around uke's neck, and wrap him around while holding the neck thus, which is a harai-goshi technique and not harai-makikomi (photo 11, 12).

SONO NI
Harai-goshi—mawari-komi (turn and enter)

Tori and uke grapple in right natural posture. Tori advances the left foot, then right foot and, pushing uke

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backwards, starts to break his balance. Uke is pushed and steps back with his right foot, then left foot, and, while holding his ground, steps forward with his left foot, pushing back, and begins to return to his original stable posture (photo 13). At this moment, tori lessens the pushing action of the right hand and pulls instead, so that uke moves his left foot forward. At the moment uke's left foot steps on the mat, tori steps back with his right foot, and, changing step, steps in with his left foot outside the tip of uke's left foot (tori's left foot should point in the same direction as uke's left foot). At the same time, he lifts up with the right hand, pulls upwards with the left hand so that uke cannot transfer his weight onto the left foot, and rises up, his balance breaking forward (photo 14.1, 14.2).

Tori, maintaining a firm posture, opens his body to the left by pivoting on the tip of the left foot in a large circle and again breaks uke's balance forward, he pulls uke's body tight against him using the same principles as in sono ichi, and throws uke by swinging his leg forward and sweeping up (photo 15, 16, 17).

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The key points in this technique are making uke step his left foot forward and at the same time step in front of uke's left foot, while lifting him with both hands and breaking his balance forwards. This positioning, or tai-sabaki, momentarily gives uke the impression that tori is executing the left side of the technique.

Next tori turns in a large circle to the left, creating momentum, breaks uke's balance even more, and sweeps him up. This series of actions must be executed firmly and quickly.

The entering in for the throw (mawari-komi) is similar to that of o-guruma, but differs with the position and action of the sweeping right leg.

SONO SAN
Harai-goshi — of Nage no Kata technique

Tori and uke approach one another at a distance of about 0.6 meters. Uke steps forward with his left foot and begins to grapple tori in right natural posture. Tori uses this opportunity to take one step back from the left foot in the tsugi-ashi form while grappling uke in right natural posture, and pulls uke, breaking his balance forward. Protecting his balance, uke takes a step forward from the right foot in the tsugi-ashi form. Once again, tori takes a step back from the left foot in the tsugi-ashi form, and inserts his right arm through uke's left armpit and, onto the left side of his back, pulls uke and begins to break his balance. Protecting his balance and responding to the pulling action again, uke takes a step forward with the right foot in the tsugi-ashi form (photo 18).

Tori steps his left foot back diagonally right of uke's right foot and turns, he pulls uke with both hands so that uke steps his right foot forward slightly, breaks his balance towards the right front corner, and brings his right hip tight against uke's abdomen (photo 19.1, 19.2). Tori sweeps uke's right leg up with his right leg in a swinging up motion.

Harai-goshi as a technique was devised from uki-goshi. Therefore, the basis is from uki-goshi. It is executed with tori's right arm inserted through uke's left armpit. The tsukuri is achieved when tori brings uke's body tight against him by drawing him with the palm of his right hand placed on uke's shoulder blade. Tori does not enter in deep like in uki-goshi, but touches the back of his right hip against uke's abdomen.

The action of sweeping up with the right leg is much like sliding it up from under uke's right knee, and at the same time tori twists to the left to throw him down.

With some of these techniques, it is more effective to learn and understand the principles fully before trying them out on the mat.

SONO YON
Points to consider on harai-goshi
Master Kano's work on harai-goshi

Master Kano wrote the following about the study of harai-goshi in the *Judo Kyohon*:

"This technique was first used at the Kodokan, but it has the following history. I remember Mr. Shiro Saigo, who could quickly devise an appropriate method to escape whatever technique was performed on him. I was good at uki-goshi and at the time he couldn't escape my uki-goshi, but when I executed uki-goshi from behind, he escaped by jumping forwards. So, I swept the leg he escaped with and used this along with the throw of harai-goshi."

4 Tsurikomi-goshi

Tori breaks uke's balance straight forward, or to his right (left) front corner, lifts and pulls him onto the back of his waist, and throws him.

SONO ICHI
Tsurikomi-goshi — driving uke's right leg back

Tori and uke grapple in right natural posture. Tori steps back with the right foot, then left foot, pulling uke, then stops and presses him downwards slightly. Uke is pulled and steps forwards with his left foot, then right foot, and holds his ground. Because he is leaning forward, he steps back with his right foot and begins to return to his original stable posture (photo 1).

At this moment, tori lessens the pulling action of both hands, and when he pushes slightly with the left hand, uke straightens up while beginning to step back with his right foot. At the instant his right foot passes behind his left foot, tori steps his right foot inside the tip of uke's right foot, and changes the action of his left hand to pulling upwards, while lifting and pulling with the right hand so that uke cannot transfer his weight onto the right foot, thus rising onto the tips of both feet, his balance breaking forward (photo 2).

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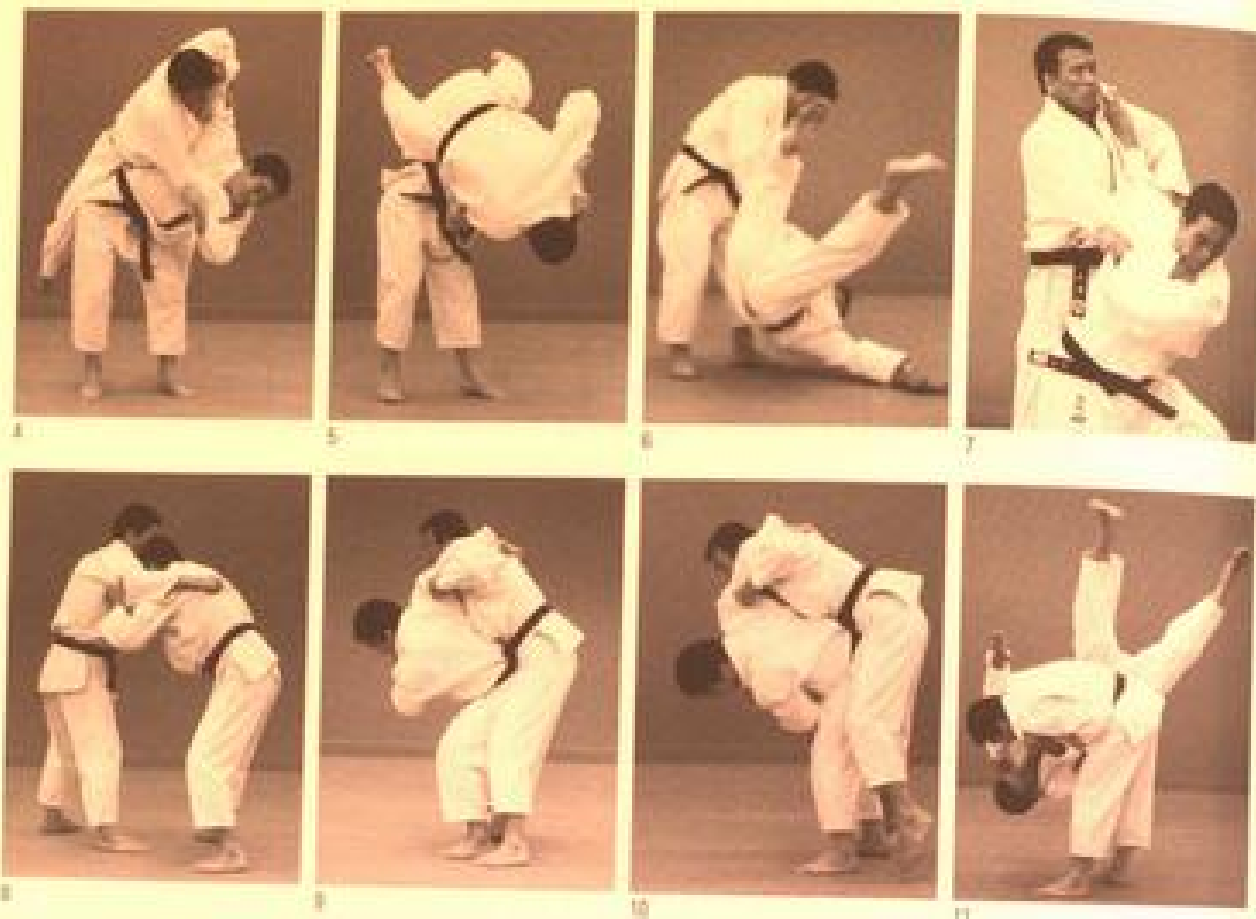

Tori lowers his body and opens it to the right by pivoting on the tip of the right foot, and steps his left foot back inside uke's left foot, so that with his back turned towards uke, he pulls uke's body onto the back of his waist with both hands. At this point, tori lifts and pulls uke with his right elbow on uke's left armpit (left side of the chest). He pulls with the left hand and brings uke's chest and stomach tight against the right side of his back. Tori bends both knees, lowers his waist, and puts the back of his waist against the front of uke's abdomen (photo 3.1, 3.2).

Tori straightens both knees and again lifts and pulls uke with both hands, pulling his body up and twisting to the left to throw him.

Uke is thrown in a large circle over tori's waist and lands in front of him (photo 4, 5, 6).

KEY POINTS TO THE TECHNIQUE

At the instant uke's right foot passes behind his left foot, tori lifts him forward with both hands and breaks his balance. Tori must seize that moment without delay. If uke successfully transfers his weight onto that foot, tori cannot break his balance forwards for the tsukuri.

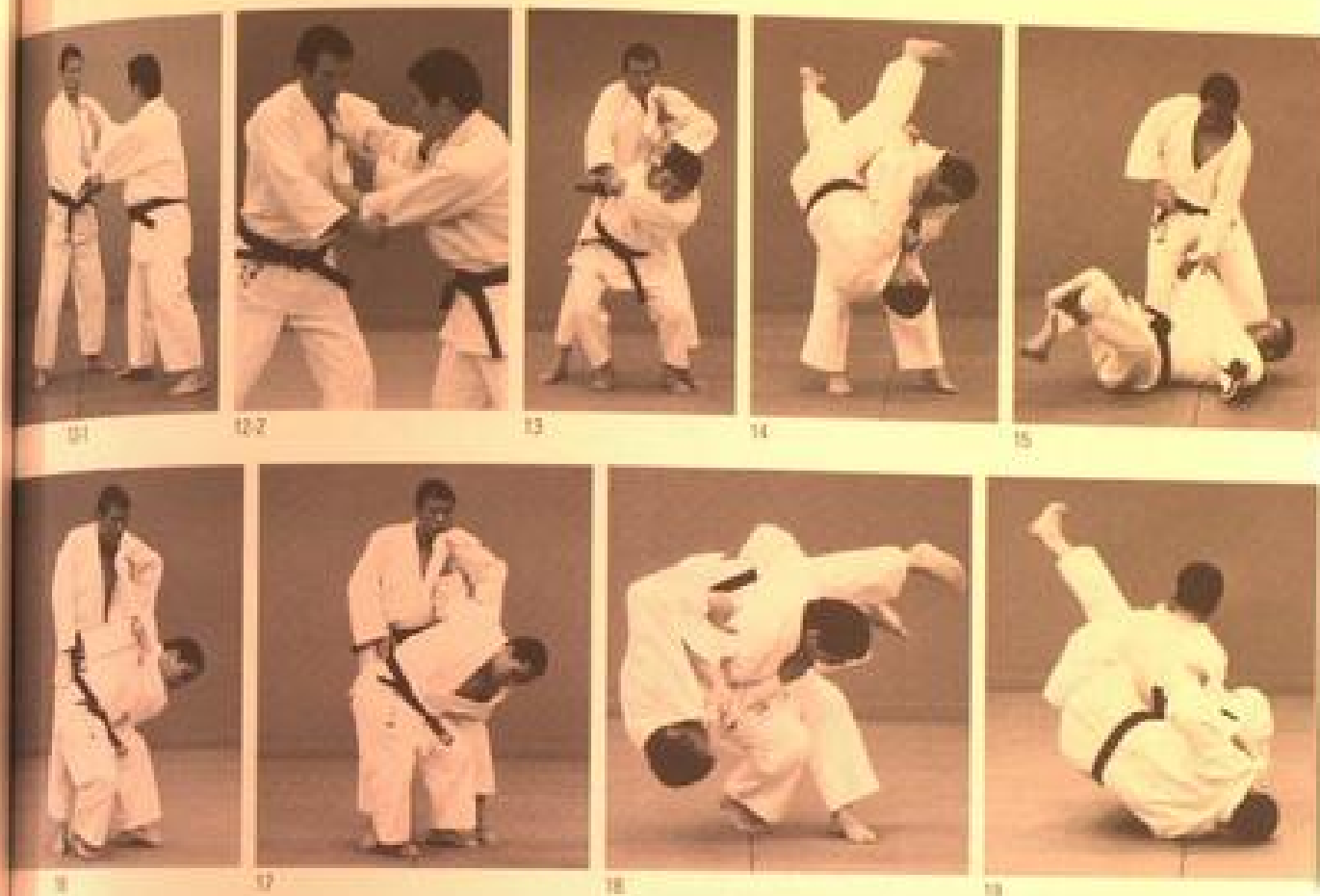
Tori lowers his waist to enter inside uke's chest. He lifts and pulls upwards with the outside of the right upper arm (on the side of the little finger) on uke's left armpit and left chest area, while he pulls towards the right side of his own chest with his left hand, so that uke is tight against the back of his waist and the right side of his back, and his body is on the back of tori's waist. Similar to yoko-guruma, tori's buttocks do not stick out from uke's side, but his body is parallel to uke's and tight against it (photo 7).

Tori straightens both knees, and raises uke by scooping him up by his abdomen with the back of his waist, then throws him by twisting his body to the left.

SONO NI
Tsurikomi-goshi — gripping uke's back

Tori pulls uke by holding the top of uke's left shoulder or left upper arm with his right hand. Leaning forward, uke defends in defensive posture and, while straightening up, begins to return to a stable posture (photo 8).

At this moment, tori lessens the pulling action of the right hand and uke begins to straighten up. Combined with this movement, tori steps in to uke's chest with his right foot, then left foot. He pulls uke tight against his waist, and straightens the knees to lift uke up, throwing him down by twisting to the left (photo 9, 10, 11).

This technique is best executed when uke is in a defensive posture or when tori causes uke to stoop forward by gripping his back and pulling.

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At the moment uke has started to straighten up (because tori lessens the pulling action) tori steps in and brings uke tight against the back of his waist and the right side of his back, straightens both knees, and throws him by scooping him up with the waist.

This technique will not prove effective if the opponent's bodies separate.

SONO SAN
Tsurikomi-goshi — gripping uke's left front collar with both hands

Tori grapples uke while gripping his left front collar with both hands, and steps forward with his left foot, pushing uke backwards (photo 12.1, 12.2).

Uke is pushed, and at the moment he steps back with his right foot, tori steps in with the right foot, driving uke's right foot back. He lifts and pulls uke upwards with both hands and turns his body to the left, stepping his left foot back, and brings uke's front tight against his back and onto his waist (photo 13).

Tori lifts and pulls uke forward and upwards again with both hands, and pulls uke's body up and throws him down by twisting to the left (photo 14, 15).

Tori applies this technique with both hands gripping the same side (left) of uke's collar because he cannot grip the left pulling hand. If the pulling action of the left hand is insufficient, tori will not be able to throw uke down. Therefore, it is important that tori inserts the waist deep onto uke's body and pulls uke upwards with both hands.

Similar to koshi-guruma, tori can at this point insert his waist with the buttocks sticking out from uke's right side, push uke's lower body up with the left hand, and throw him around his body (photo 16).

Tori can also release his left grip and, reaching back, hold the side of uke's left hip (photo 17) and throw uke by rotating himself and uke round together (photo 18, 19).

This technique can be seen a lot in recent competitions, but it is a competition technique devised for times when tori cannot take hold of the left pulling hand.

SONO YON
Tsurikomi-goshi — of Nage no Kata technique

Tori and uke approach one another at a distance of about 0.6 meters. Uke steps forward with his right foot and begins to grapple tori in right natural posture. Tori uses this opportunity and takes hold of the back of uke's collar with the right hand and takes a step back with the left foot in the tsugi-ashi form, and, while

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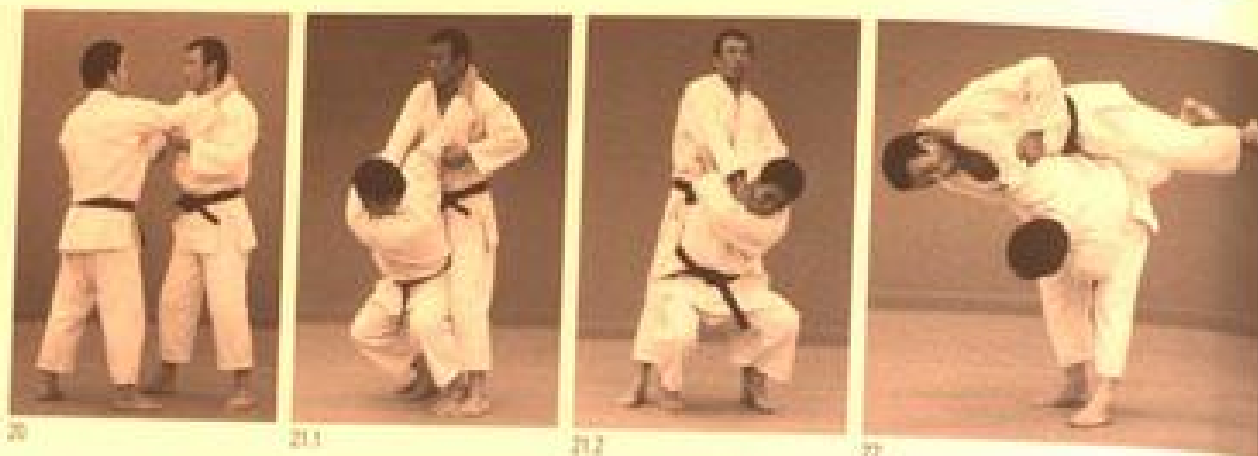
grappling uke in right natural posture, pulling him, he begins to break his balance towards his right side. Protecting his balance and responding to the pulling action, uke takes a step forward with the right foot in the tsugi-ashi form (photo 20).

Once again, tori takes a step with the left foot in the tsugi-ashi form and begins to break his balance straight forward. Protecting his balance and responding to the pulling action again, uke takes a step forward with the right foot in the tsugi-ashi form.

Tori steps back slightly with his left foot, pulls uke forward to break his balance, and moves his right foot in front and inside uke's advancing foot, and uses the right hand to lift and pull uke. Uke responds by advancing his left foot to assume natural posture and, bending back slightly, begins to protect his stability.

At this moment, tori lifts and pulls uke forward while turning and stepping his left foot inside the front of uke's left foot. He lowers his waist and puts the back of his waist against the front of uke's thighs (photo 21.1, 21.2), and, in one stroke, straightens his knees, raises his waist, and pulls down with both hands to throw uke in front of him (photo 22, 23).

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The concept of the Nage no Kata is vastly different to that of the randori-waza in tsurikomi-goshi. In short, at the moment uke responds by bending back, tori lowers his waist and puts the back of his waist against uke's thighs (to act as a fulcrum for the throw), and while raising his waist, pulls down with both hands (the right hand gripping the back of uke's collar), and throws uke down.

5 Sode-tsurikomi-goshi

Tori breaks uke's balance straight forward or to his right (left) front corner, he lifts and pulls uke's left (right) arm, loads him onto the back of his waist and throws him.

SONO ICHI

Sode—tsurikomi-goshi—gripping the end of uke's sleeve

Tori and uke grapple in right natural posture. Tori steps forward with the left foot, then right foot, pushing uke back, stops, and starts to break his balance. Uke is pushed and steps backward with his right foot, then left foot, and responds by holding his ground. He begins to step forwards with his left foot, pushing back to return to his original stable posture (photo 1).

At this moment, tori changes his right grip from uke's left collar to the end of his left sleeve (photo 2) and he pulls him forward so that uke steps his left foot forward. Lowering his body, tori steps in (maintaining a distance) with his right foot to the front of the tip of uke's right foot (photo 3). At the instant uke's left foot is about to step on the mat, tori opens his body to the left by pivoting on the tip of the right foot and steps his left foot back and round inside uke's left foot so that his back is turned towards uke. At the same time, tori lifts up with the right hand and pulls with the left hand, bringing uke's body tight against the back of his waist. Uke cannot transfer his weight onto the left foot

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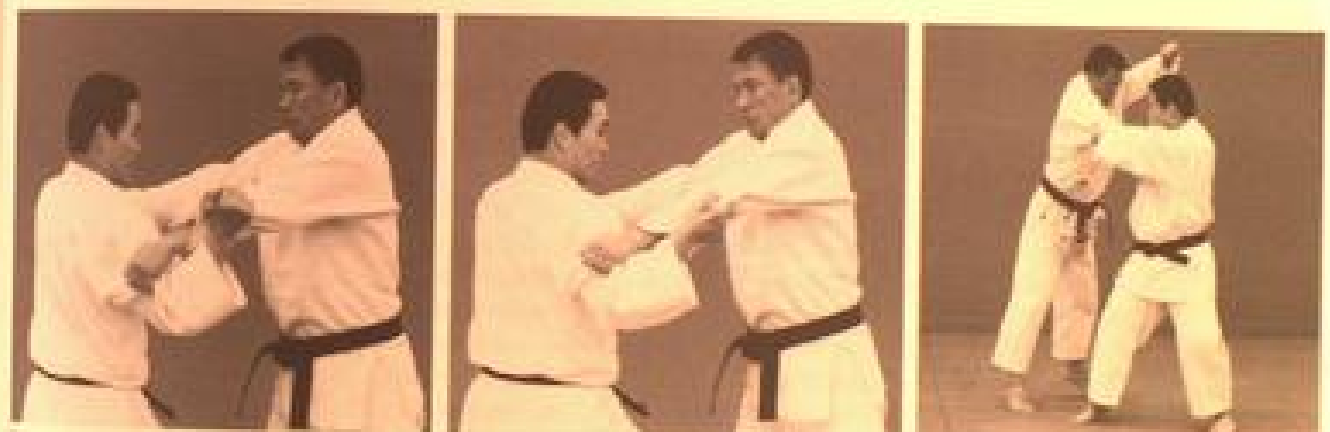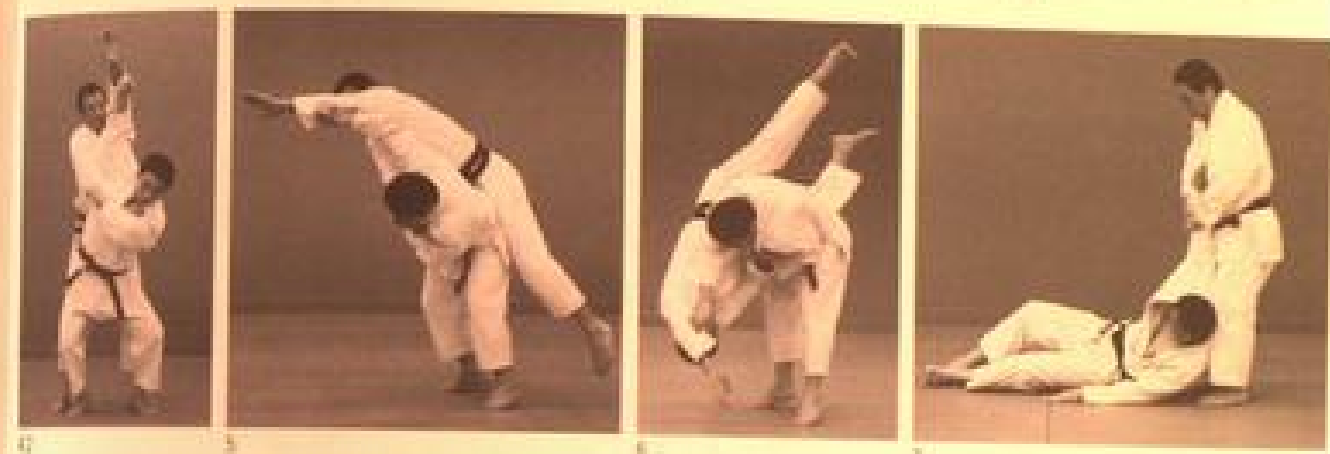
and, his balance breaking, rises onto the tips of both feet. Tori then loads him onto the back of his waist (photo 4.1, 4.2).

Tori straightens both knees and lifts uke further with the right hand, lifting him up, and twists his body to the left to throw him down (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

The principles of this technique are similar to tsurikomi-goshi, but its unique feature is that tori uses uke's sleeve for the positioning and execution of the throw (tsukuri and kake).

There are the reverse (photo 8) and normal (photo 9) methods of gripping with the right hand. For the reverse method where tori forces uke's arm up, the result is very effective but there is the risk of giving the intention away to uke, who will then defend with ease.

Therefore, the best way to lift and pull uke is with a normal grip, while skilfully dodging his attempts at resistance.

Also, if uke has a firm left grip on tori's sleeve (or collar), he can resist tori's attempts to lift his left arm up easily. Tori must therefore break uke's left grip and at the instant he stretches it out to grapple tori again, he can lift uke's arm up.

Tori takes a normal right grip of the end of uke's

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sleeve from below, and, advancing (but maintaining a space) (photo 10), tori opens his body to the left and draws out uke's left foot, then lifts and pulls with his right arm curved (like the hull of a boat). However, if tori steps in with the right foot too close to uke's feet (without maintaining a distance), uke will be able to resist with ease when tori tries to lift his left arm up, and will exert pressure on tori's waist, causing his technique to fail.

Tori lifts up with the right arm, with the wrist and elbow completely straight, extending it along and in front of uke's left arm, then he positions his body and loads uke onto the back of his waist.

If tori can pull uke's right arm towards the right armpit and stomach area with the left hand and load him onto the back of his waist with his body tight against his, uke will not be able to resist in this posture (photo 11).

Tori straightens both knees, raises his waist, and at the same time he combines the lifting and pulling action with both hands to throw uke forward in a large throw.

At the moment before grappling, tori can grip the end of both of uke's sleeves, while maintaining a good distance, and apply the technique while pulling uke forward. This is effective as uke is unable to grapple with tori and his balance breaks as he leans forward with the right arm outstretched (photo 12).

SONO NI
Sode-tsurikomi-goshi—pushing uke's left elbow up

Both sides grapple in right natural posture. Tori takes a reverse (or normal) right grip (photo 13).

Tori steps back while pulling uke forward, at the moment uke steps forward with his right foot, tori steps in with his right foot and opens his body to the left, while pushing uke's left elbow up with the right hand, and breaks his balance to the right front corner (photo 14).

He steps his left foot back and round, and brings the right side of his back and the back of his waist tight against the front of uke's body. He loads uke onto his waist (photo 15.1, 15.2) and pulls his body up to throw him (photo 16, 17).

In this technique, tori takes a grip under uke's left elbow, pushes it up, breaks his balance to the right front corner, and loads him onto his waist.

Uke steps his right foot forward, then at the moment his left foot rises, tori lifts and pulls with the right hand to stop uke resisting. Then with the right elbow pointing down and the right wrist pointing up, tori pushes up with the waist. Uke's left elbow is bent as he is lifted forward and his balance breaks.

When tori lifts and pulls uke's body, he brings his right armpit tight against the side of uke's left hip and

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the back of his waist tight against uke's lower abdomen, pulls him up, and throws him down.

SONO SAN
Sode-tsurikomi-goshi—gripping uke's collar and sleeve on the same side

Taking the initiative, tori grips the end of uke's left sleeve from underneath with the right hand and the inside of uke's left front collar with the left hand; thus gripping him on one side he grapples uke in a left posture. Uke responds by gripping the back of tori's collar with the right hand and his left sleeve from above with the left hand, and grapples tori in right posture (photo 18).

At the moment uke steps back forward with his right foot, tori steps his right foot to the tip of uke's right foot, and enters inside uke's chest by stepping his left foot back and round. He lifts uke's left sleeve upwards with the right hand and, pulling with a left grip on uke's left front collar, brings uke tight against his back (photo 19.1, 19.2).

Tori pulls uke's body up and throws him down by twisting towards the left (photo 20).

This technique can be applied in a situation where both sides grapple in the left four-arms form, but tori cannot grip uke's left pulling arm. Thus, if the action of the single hand is insufficient, the technique will not prove effective.

SONO YON
Sode-tsurikomi-goshi—lifting and pulling uke's left sleeve with the right hand only

When tori and uke vie in kumi-te, tori grips the end of uke's left sleeve and checks uke with the left hand so that he cannot grapple him (photo 21).

Seeing an opportunity, tori lifts uke's left sleeve up with the right hand, steps deep inside uke's chest, loads him onto his waist and, reaching his left arm round, holds the back of uke's waist and brings him tight against him (photo 22, 23.1, 23.2).

Holding the back of uke's waist with the left hand so that his body is tight against him, tori throws uke down by rotating himself forward in a circle so that they fall together (photo 24, 25, 26).

Tori loads uke onto his waist, but because he does not grip with the left hand, he is not able to use the pulling action to throw uke down. Therefore, he completes the technique by rotating forward.

The concept of this technique differs from the normal sode-tsurikomi-goshi, but is still regarded as a related technique.

In recent competitions, players do not grapple

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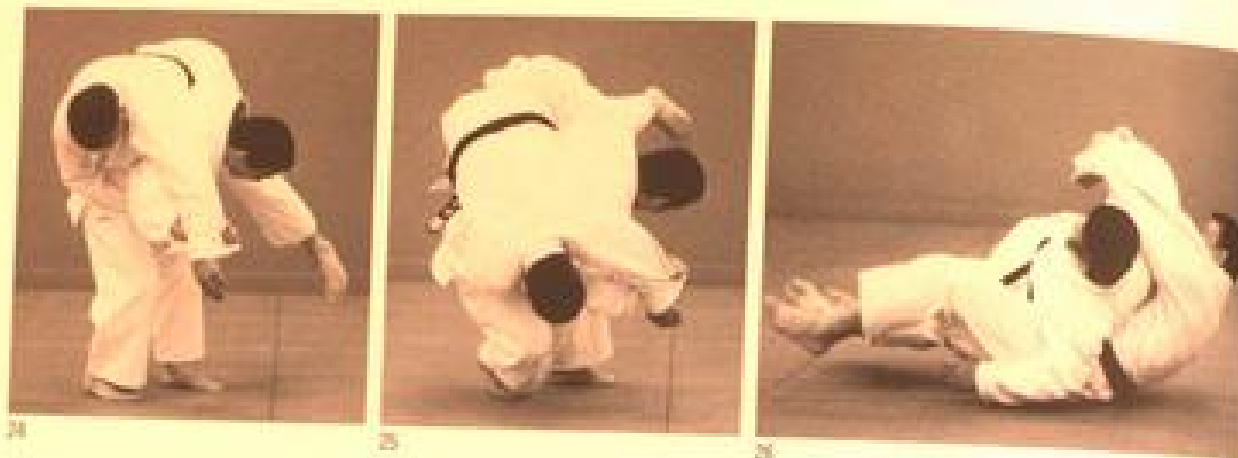
completely; there has therefore been a rise in this variation of the technique because it is possible to throw uke without gripping him with the left pulling hand. The sode-tsurikomi-goshi technique has been expanded with the development of research into competition techniques.

6 Tsuri-goshi

Tori breaks uke's balance straight forward or to his right (left) front corner; he takes hold of the back of uke's belt with the right (left) hand, pulls him closer, loads him onto the back of his waist, and throws him down.

SONO ICHI

Tsuri-goshi — gripping the back of uke's belt through his left armpit with the right hand (kotsuri-goshi)

Both sides grapple in the right natural posture. Tori steps back with the left foot, then the right foot, and, pulling uke forward, presses him down slightly and stops moving back.

Uke is pulled and steps forward with his left foot, then right foot, and holds his ground. At this moment, tori lessens the action of pressing down with both hands and pushes slightly with the left hand, so that uke straightens up and begins to step back with his right foot to return to his original stable posture (photo 1).

At the instant he has begun to step back with his right foot, tori steps his right foot inside uke's right foot, and at the moment uke's right foot lands on the mat, he changes the action of both hands to pulling up and forward so that uke cannot transfer his weight onto the right foot, causing him to rise forward, his balance breaking forward in a left posture (photo 2).

At this instant, tori bends both knees, lowers his waist, and, dropping his right shoulder, inserts his right arm deep through uke's left armpit, gripping the back of uke's belt (photo 3). He opens his body to the left by supporting his weight on the right leg, steps his left foot back and round inside uke's left foot, puts the back of his waist onto uke's lower abdomen, and pulls uke's body tight against him. He then loads him onto the back of his waist (photo 4.1, 4.2).

Tori lifts uke's body up with the right hand, straightens both knees, and, raising his waist, pulls uke's body up and throws him down. Uke is thrown in a large circle over tori's waist and lands in front of him (photo 5, 6, 7).

The technique of gripping the back of uke's belt through his armpit with a single hand is called kotsuri-goshi.

Tori is not limited to holding the back of uke's belt—he can also grip the side of the belt (photo 8), or the front of the belt (photo 9) to apply the technique (photo 10).

APPLICATION

1. Tsuri-goshi — from uke's uchi-mata

When uke starts to execute uchi-mata, tori responds by bending both knees and lowering his waist. He transfers his weight to the left leg, opens his body to the right, and puts the front of his left hip against the back of uke's waist. He raises his waist, bends his body, and at the same time he grips the back of uke's belt (on the left hip) with the left hand (photo 11.1, 11.2).

Seeing that his technique has proved unsuccessful, uke begins to return to his original stable posture, and at the moment he begins to withdraw his right leg (photo 12) tori steps in to uke's front in time with uke's withdrawing right foot, with his left foot, then right foot, so that his back is turned towards uke. He pulls uke with both hands, loading him onto the back of his waist and pulling his body up, and twists to the

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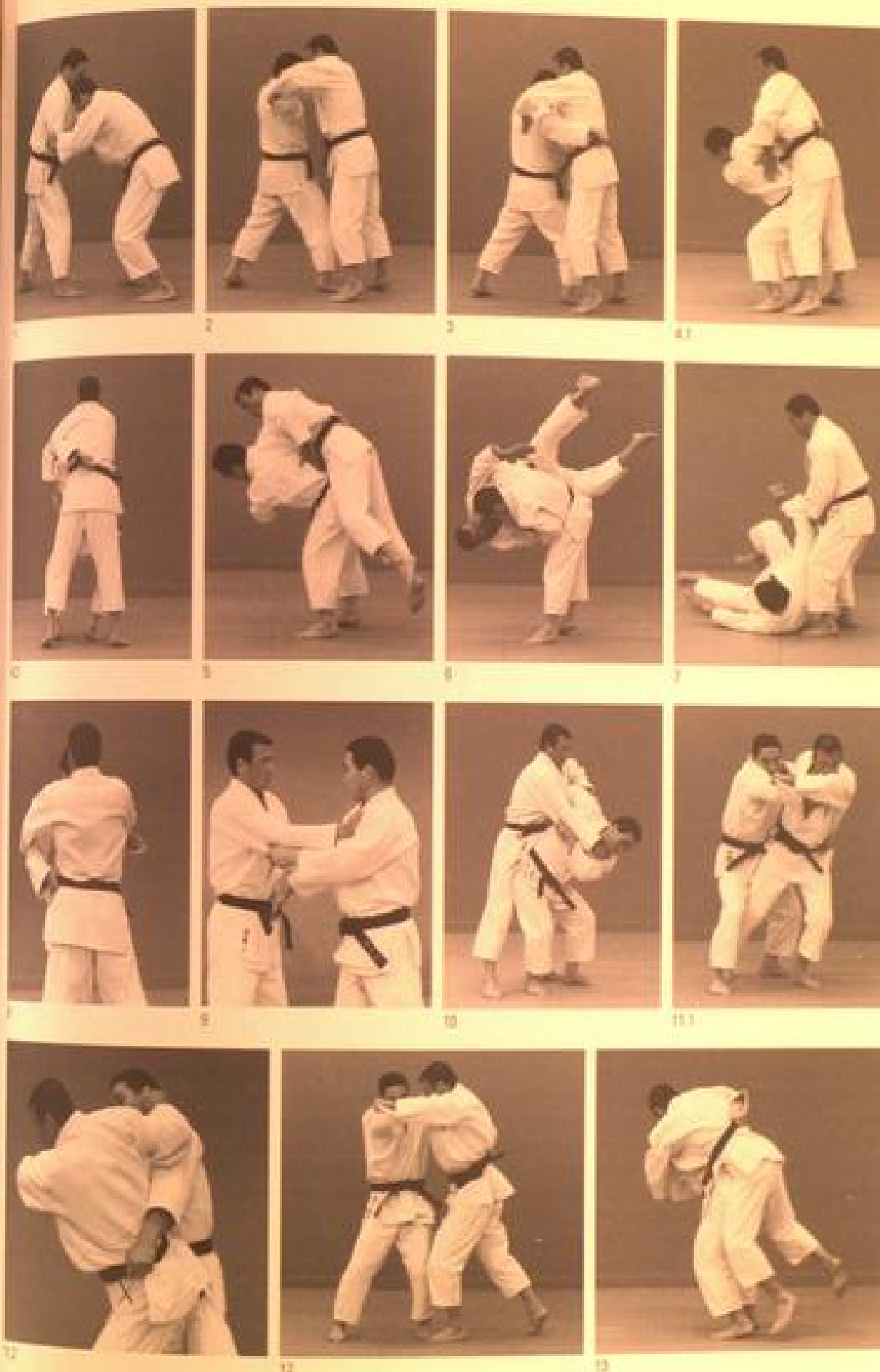
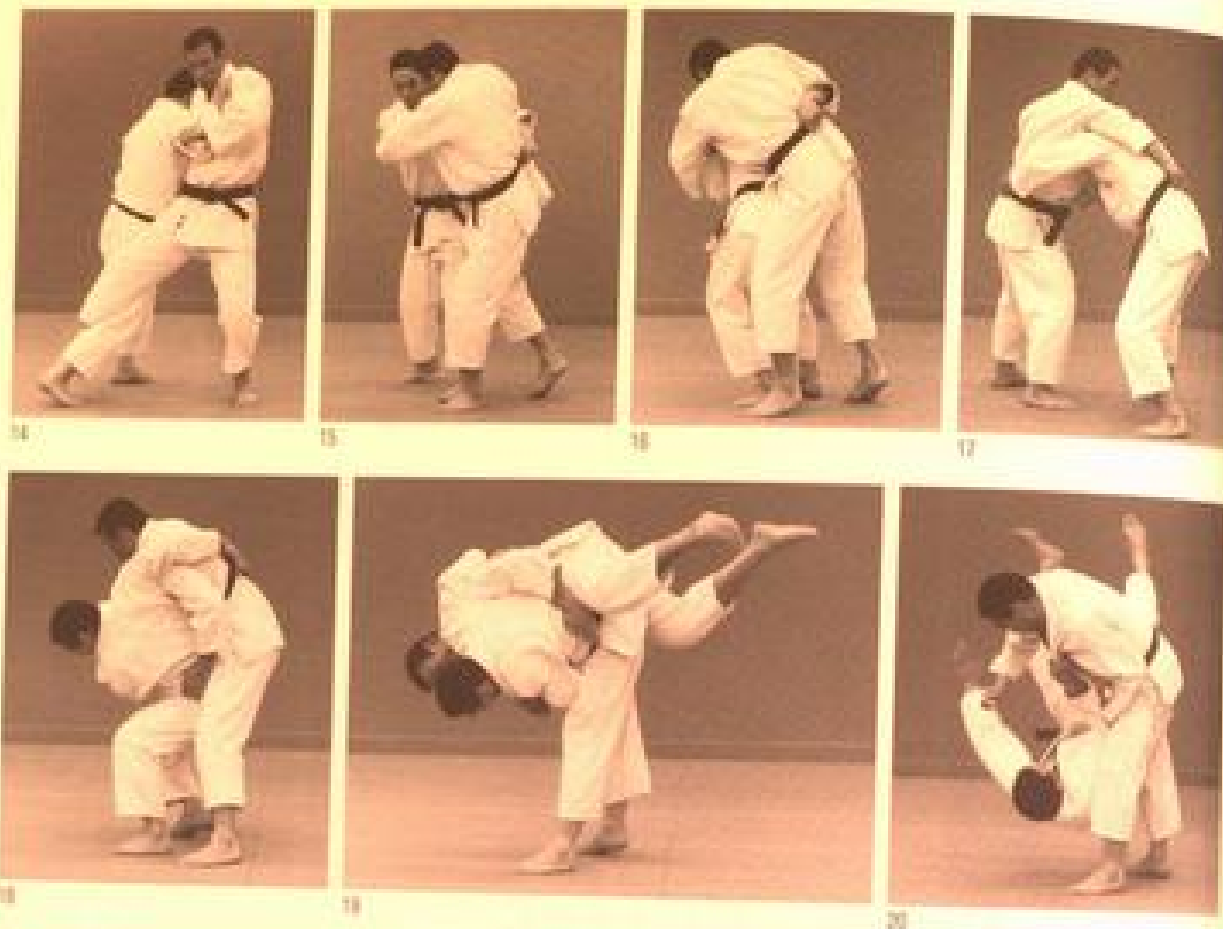

right to throw him down (photo 13). It is important to respond to uke's uchi-mata in a stable posture. Thus tori, stepping in to uke's front corresponds to uke stepping back with his right foot, and he lifts and breaks uke's balance forward by pulling with his left hand, which grips uke's belt, and loads him onto his waist. This series of actions must be performed quickly and without delay.

Tori can adapt and continue to tsuri-goshi when uke executes any technique that exposes his back or side to tori: for example, hane-goshi or harai-goshi.

2. Tsuri-goshi — from uke's osoto-gari

At the moment uke executes osoto-gari, tori responds by taking a big step back with his right foot, leans forward, defends in left defensive posture, and grips the back of uke's belt with his left hand (photo 14).

Uke returns to his original stable posture, and at the moment he begins to withdraw his right leg to do this, tori steps in with his left foot in front of uke, in time with uke's right foot withdrawing, and steps his right foot back and round while pulling with both hands. He loads him onto the back of his waist and, raising his waist, throws him down (photo 15, 16).

In Application 1 and 2, if tori holds and lifts uke's body while gripping his belt and shifts him onto the hip to throw him, it is an utsuri-goshi technique.

SONO NI

Tsuri-goshi — gripping the back of uke's belt from over his left shoulder with the right hand (otsuri-goshi)

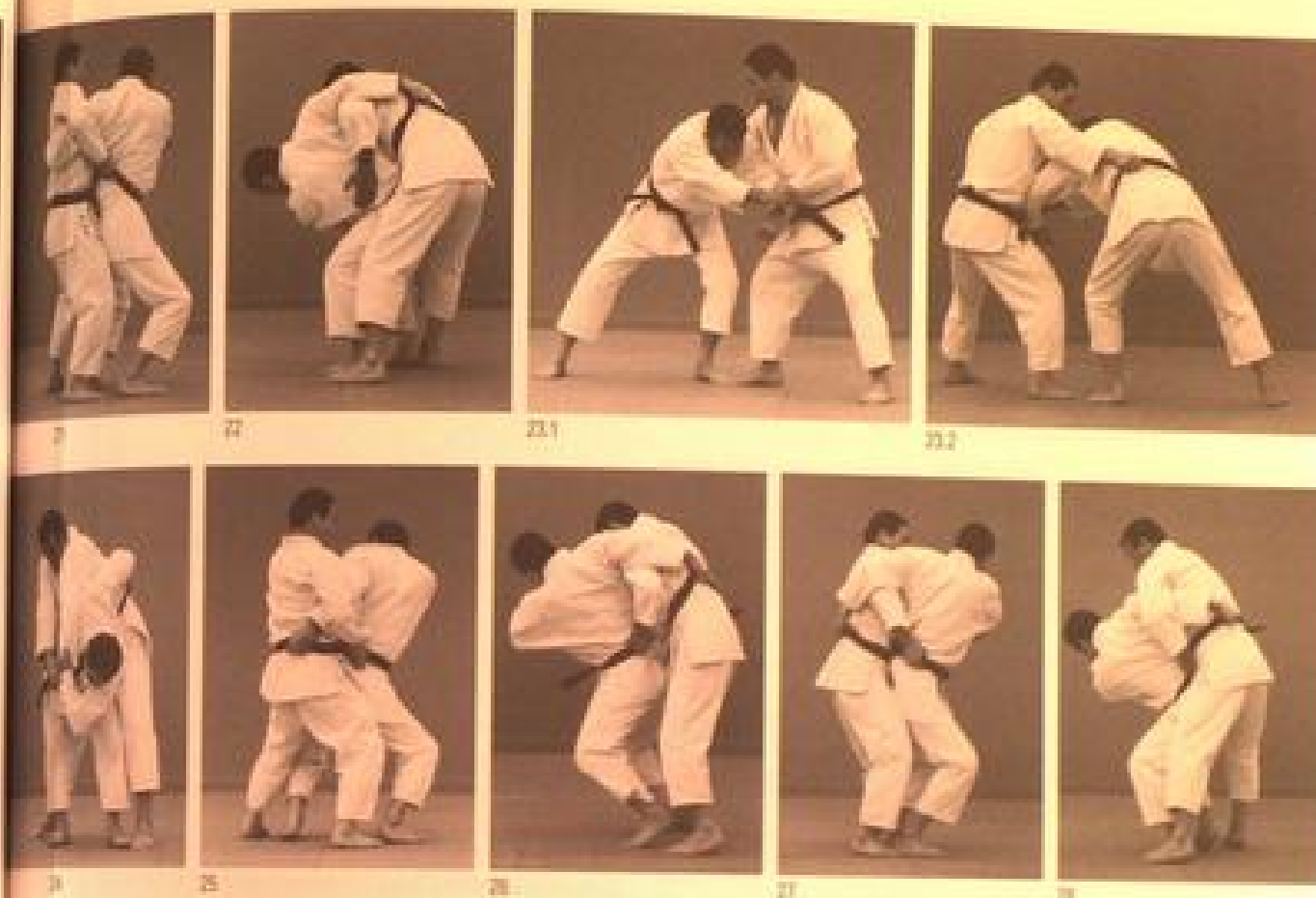
When uke leans forward in defensive posture, tori grips the back of uke's belt from over his left shoulder (or left arm) with the right hand, and pulls him so that uke begins to straighten up (photo 17). In time with that movement, tori lifts uke's body up by lifting with the right hand and pulling up with the left hand, and lowers his waist and steps his right foot inside of uke's right foot. He then steps his left foot back and round, bringing the back of his waist tight against the front of uke's waist, and loads him onto his waist (photo 18).

Tori pulls further with both hands and, raising his waist, pulls uke's body up. Twisting to the left tori throws him down (photo 19, 20).

If tori pulls and lifts uke by gripping the back of his belt from over his left shoulder (or left arm) with the right hand, then this is an otsuri-goshi technique.

APPLICATION

1. Tsuri-goshi — from uke's o-goshi

Uke inserts his left arm through tori's right armpit, and begins to execute o-goshi. Tori responds by lowering his waist and assuming defensive posture while gripping the back of uke's belt from over his left arm with the right hand (photo 21).

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Seeing that his technique has proved unsuccessful against tori's strong defense, uke begins to return to his original stable posture, and at that moment tori steps in to uke's front with his right foot, then left foot, driving him back, and pulls him up with both hands. He loads him onto his waist and throws him down (photo 22).

2. Tsuri-goshi — gripping uke's left sleeve and the back of his belt

Tori pulls firmly on uke's left sleeve with both hands and faces towards the left so that uke takes a big step forward with his left foot. Tori then quickly grips the back of uke's belt with his right hand. Uke's posture becomes an unstable left posture (photo 23.1, 23.2).

Tori steps in to uke's front and, while loading uke onto the back of his waist, he lifts up with the right hand and pulls with the left hand, pulling uke's body up and throwing him down (photo 24).

In a variation of the grappling technique, tori's waist is too high, so he must step in deep with both feet, stick his waist out from uke's right side, load him onto his waist, and twist to the left to throw him down.

3. Tsuri-goshi — from uke's tsuri-goshi

At the moment uke executes kotsuri-goshi, tori responds by lowering his waist and pulls uke by gripping the back of his belt from over his left arm with the right hand.

Uke begins to return to his original stable posture, and, at that moment, tori adapts and continues to execute otsuri-goshi and throws him down (photo 25, 26).

In the same way, tori adapts and continues to execute kotsuri-goshi from uke's attempt to execute otsuri-goshi (photo 27, 28).

SONO SAN

Differences between tsuri-goshi and o-goshi

In tsuri-goshi, tori loads uke onto his waist by gripping his belt, pulling his body up, then throwing him.

In o-goshi, tori loads uke onto his waist by holding his waist, pulling his body up, then throwing him (photo 29).

These two techniques share a common factor where tori loads uke onto his waist to throw him, but the factor that separates them is whether tori grips uke's belt or holds his waist to load him up.

Techniques similar to tsuri-goshi

Tori lifts uke up by gripping the lower half of his back over the arm (or shoulder) and throws him (photo 30).

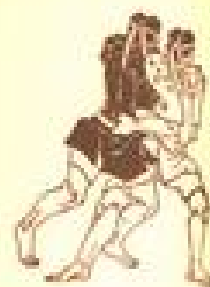
Though this bears similarities to tsuri-goshi, tori

does not grip the belt or hold the waist, and as such, it is a tsurikomi-goshi technique.

SONO YON
Points to consider on tsuri-goshi

A randori-waza is recorded in the instruction manual for Tenjin Shinyo-ryu.

A technique identical to tsuri-goshi is included within these twelve techniques. It means "to throw by inserting the waist." The name of the technique is Koshi-iri-no-kake-no-zu (see picture).

A technique to hold your opponent's waist and load him onto your waist by gripping his belt and then throw him, similar to o-goshi or tsuri-goshi, is known in Tenjin Shinyo-ryu as koshi-nage.

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Koshi-iri-no-kake-no-zu

7 Hane-goshi

Tori breaks uke's balance to his right (left) front corner or straight forward, pulls uke and throws him with the back of the right (left) hip and right (left) leg in an upward springing action.

SONO ICHI
Hane-goshi — throwing uke straight forward

Both sides grapple in right natural posture. Tori advances the left foot, then right foot, and pushes uke backward. Uke is pushed and steps back with his right foot, then left foot. When tori pushes again slightly with the left hand, uke starts to step back with his right foot (photo 1).

Responding to uke as he begins to step back with his right foot, tori steps his right foot between uke's feet, and, assuming a right han-mi posture, he lifts and pulls with the right hand. He then pulls up with the left hand and, lifting uke, breaks his balance forward. Uke cannot transfer his weight onto the right foot and his balance breaks forward (photo 2).

Tori enters in by stepping his right foot inside of uke's right foot. At the same time, he opens his body to the left and, drawing the left foot near, changes step and turns his back towards uke while jumping inside his chest with his weight supported by the left foot. He bends the right leg slightly and puts the exterior of it inside uke's right leg with the toes pointing down, pulls again with both hands bringing uke tight against him, and loads him onto his waist. (3.1, 3.2).

Tori bends the left knee (supporting his weight on that leg), sends his right leg and hip in a large upwards springing motion from under uke's body, and twists his body to the left to throw him down.

Uke's body is thrown in a large circle around the fulcrum of uke's right hip (photo 4, 5, 6).

KEY POINTS TO THE TECHNIQUE

At the moment uke continues to step back with his right foot, tori steps in with the right foot into a right han-mi posture and lifts uke forward, breaking his balance. If uke steps back and successfully transfers his weight onto the right foot, tori will not be able to position (tsukuri) uke for the throw. Tori must seize the opportunity at the instant just after uke's right foot passes behind his left foot.

Maintaining a firm posture, tori jumps inside to uke's front and turns his body in a large motion to the left, bringing his back tight against uke. Tori positions himself so that the side of his body (right chest area, right side of the back, back of the waist, and outside of his right leg) is tight against the side of uke's body (chest area, lower abdomen, and the near inside part of the right leg). In order to achieve that, tori bends back, lifts and pulls with the right hand, pulls up with the left hand, and pulls uke by opening his chest out.

The importance of "bending back" is explained in Hane-goshi Renshuho (*Sakko*, published by Kodokan Bunkakai, March 1926 issue):

"To practice this technique, prepare by throwing with uki-goshi first. Uki-goshi is key to understanding the action of bending back. A lot of people think that koshi-waza is 'bending the upper body forwards to perform the technique,' but this is not the case in Kodokan Judo. Whether it be hane-goshi, harai-goshi, or tsurikomi-goshi, it is simply executing a technique by bending the upper body to the side and back. And it is easiest to understand the concept and form best with uki-goshi. Because its concept and form is the basis for koshi-waza, it's best to get into your hane-goshi practice too as soon as possible."

In uki-goshi, tori lowers the right shoulder, bends back and, holding the back of uke's waist with one arm inserted deep, twists to execute the throw. If we consider this concept, it has a hane-goshi application .

The outside of tori's right leg touches the inside of uke's right leg, and he takes a posture with the right knee bent and the waist lowered so that the tip of the right foot rests lightly on the mat. Tori uses the momentum from jumping in and the spring action of the left pivoting leg to send his right hip and leg in an upwards springing motion from under uke's body. The most important point is that these actions should be executed simultaneously and quickly in one stroke.

SONO NI
Hane-goshi — throwing uke to his left side

Both sides grapple in natural posture on the right side (photo 7). When tori pushes uke to his left side, uke steps his left foot to the left side and shifts his right foot over too. In time with the movement of uke's right foot, tori opens his body to the left and, turning back, steps his left foot inside uke's left foot. At the same time, he lifts and pulls with the left hand, pulls with the right hand, bringing uke's upper body tight against his and lifting him to the right front corner, then breaks his balance (photo 8, 9). Simultaneously, he turns his upper body to the left again and places his right leg, bent lightly, on uke's right leg while bringing the right side of his body tight against the right side of uke's body (photo 10.1, 10.2).

Tori's right leg chases uke's right moving leg and scoops it up, while twisting his body to the left and

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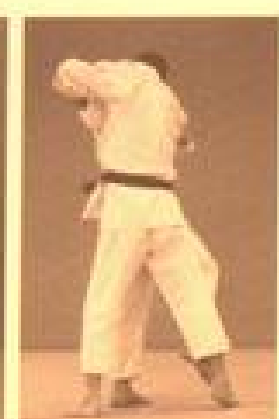
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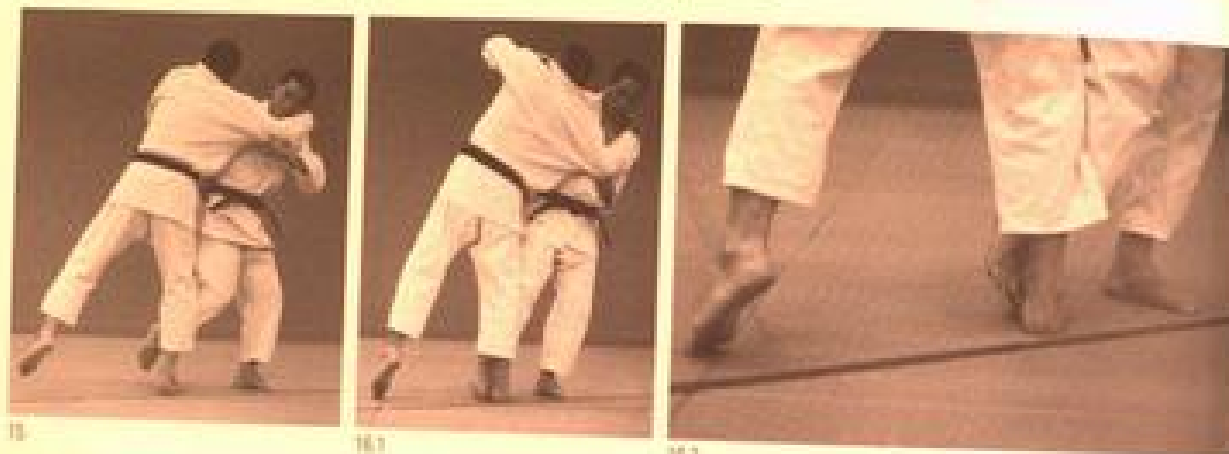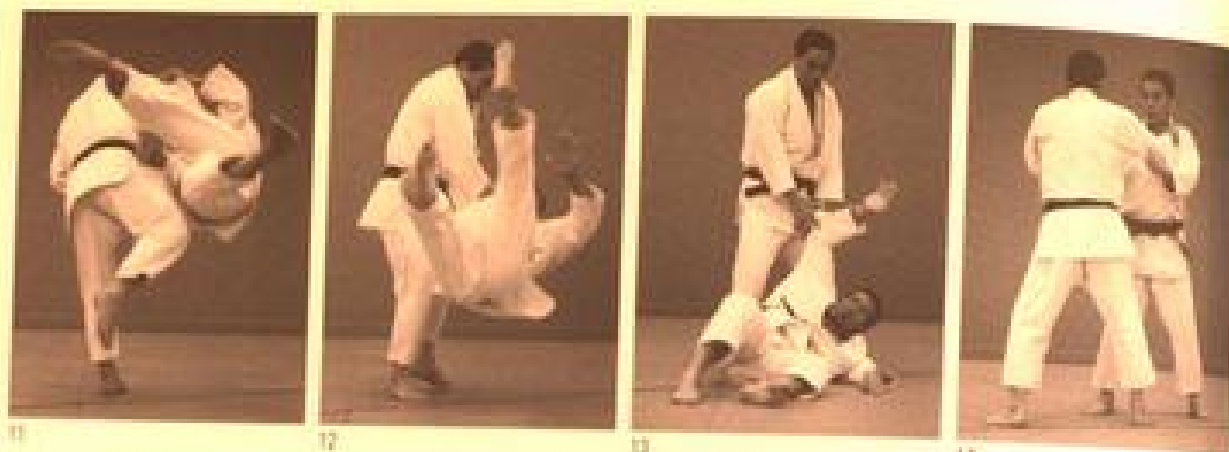
throwing uke in an upwards springing movement (photo 11, 12, 13).

Similar to okuri-ashi-harai, tori makes an upwards springing action with the right leg by scooping up in the direction to which his lower body shifts; in this case, uke's left.

In sono ichi, tori throws uke directly forward, while in sono ni, tori throws him to one side, so the concepts differ slightly.

SONO SAN
Hane-goshi—throwing uke backwards

Uke takes a right posture while tori takes a right natural posture, and both sides grapple. This time, tori grips uke's left side collar or the back of his collar with the right hand, while he grips near uke's right armpit with the left hand, and he closes the distance slightly while grappling (photo 14).

Tori lifts up with the right hand and pulls towards the left side of his chest with the left hand, bringing uke's chest tight against him, and steps in with his left foot next to the side of uke's right foot (in line with uke's) (photo 15). Crossing his right shin with uke's right shin, tori puts the big toe of his right foot on the inside of uke's right heel, bringing the right side of his body tight against the right side of uke's body, and breaks uke's balance to his right side, towards the rear corner of the little toe. At this point, uke is standing on the right leg (photo 16.1, 16.2).

With uke's body tight against his, tori sends his right leg in an upwards springing motion to the right side (to the extent the thigh opens), and throws uke's body backward (photos 17.1, 17.2, 18, 19). This throwing technique is similar to that of osoto-gari. Therefore, it can be said that the principles of sono ichi and sono ni are completely different.

This technique was devised for a situation in which uke is in right posture, where it is impossible for tori to bring his body tight against him; thus, it is an extremely rare technique.

SONO YON
Points to consider on hane-goshi
A common use of hane-goshi

Hane-goshi came into use at the end of the Meiji era and the start of the Taisho era. Mr. Tesseki Murakami, 5th dan, writes in *Judo* (December 1940 issue):

"Hane-goshi has been in use for quite a long time. You often used to hear 'you'll get your shodan when you can do hane-goshi,' but now the use of the technique is more common."

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A picture of hane-goshi

This picture captured the moment when this author threw his tenth person with a left hane-goshi at the European Judo Championships in Paris (December 6, 1951). I recall those extremely lively days of youth with much fondness. We were invited by the French Judo Federation. So, myself, Kodokan Director Mr. Risei Kano, Kodokan International section head Mr. Shigenori Tashiro and Professor Yoshizo Matsumoto, 8th dan, visited eight countries in Europe and America over three months. After this visit, Japan was fully involved in the worldwide organization over the next twenty-seven years: it formally participated in the International Judo Federation and Director Kano was inaugurated as its president.

8 Utsuri-goshi

Tori responds to uke's right (left) hip technique by holding the side of that hip and, at that instant, lifting it up, shifting and loading uke onto the left (right) hip, and throwing him down.

SONO ICHI
Utsuri-goshi—from uke's hane-goshi

Both sides grapple in right natural posture. Uke steps back while pulling tori forwards, and, seizing the moment, tori moves, breaks his balance to the right front corner, and begins to throw him with hane-goshi (photo 1, 2).

Tori responds to hane-goshi at that instant by quickly bending back and lowering his waist by bending both knees. He steps his left foot from uke's rear to between his feet and opens his body to the right, and thrusts the front of his left hip against the back of uke's right hip. At the same time, he takes hold of the back of uke's waist with the left arm running along the back of his belt (inserting his hand deep to the front of uke's left hip), and pulls the right hand towards the right side of his own chest, bringing the left side of his chest tight against uke's right armpit (photo 3.1, 3.2).

Tori straightens both knees and, while bending back,

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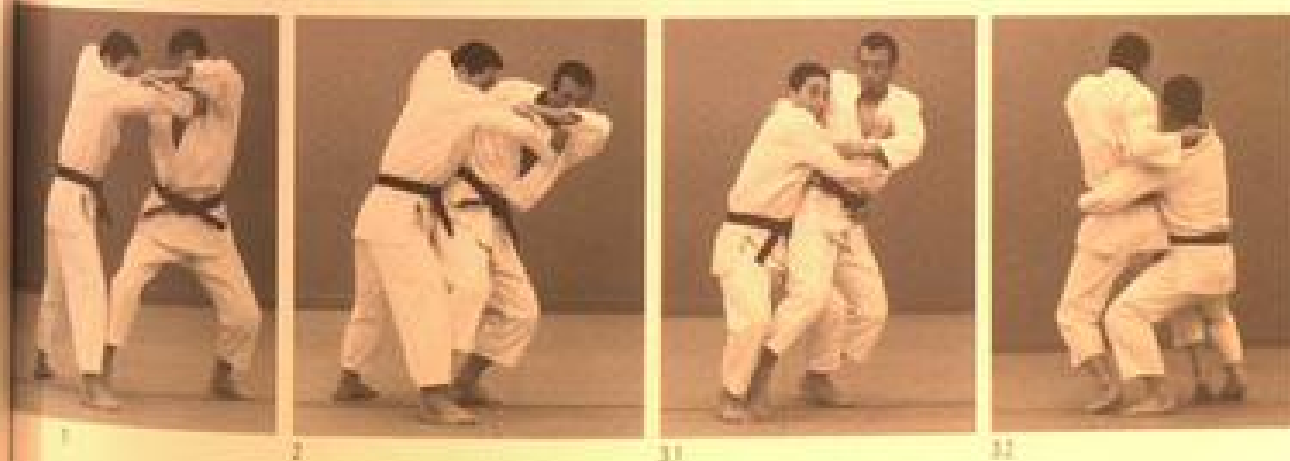
thrusts the front of his left hip out creating momentum and, with uke standing straight and upright, pulls him upwards (photo 4). At the moment uke's body rises into the air, tori, pivoting on the tip of his left foot, steps his right foot diagonally back and round behind his own left heel and, changing direction, shifts uke's body onto his left hip (photo 5), and twists his body further to the right.

Uke is thrown in a large circle around the fulcrum of the back of tori's left hip (photo 6, 7).

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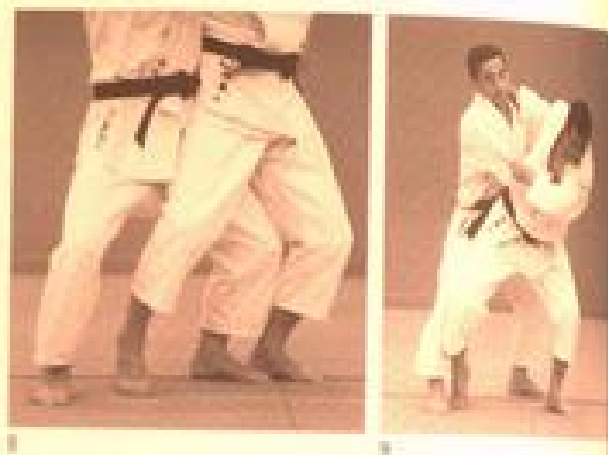
KEY POINTS TO THE TECHNIQUE

Once uke's hane-goshi is in effect, tori will not be able to adapt and continue to execute utsuri-goshi. It is important that tori stops uke's hane-goshi when the tsukuri is still unfinished (or at the moment he perceives uke's intention), and, breaking his balance, adapts and continues to execute utsuri-goshi.

Tori should stick to the following points to respond correctly to hane-goshi:

While lowering his waist, tori steps his left foot from uke's rear to between his feet, thrusts the front of his left hip against the back of uke's right hip, and at the same time holds uke's waist with the left hand (photo 8). The tai-sabaki is not only important in rendering uke's hane-goshi ineffective, but in shifting uke onto his hip. If uke enters in deep with hane-goshi, bringing his back tight against tori's front (photo 9), tori will be able to lift uke up, but not shift him onto his hip.

Tori holds uke deep with the left hand inserted up to the front of his left hip, and if he pulls uke's upper body tight against him with the right hand, uke will rise up with a rigid body so that tori can lift him up easily. If the pulling action of both hands is not effective, their upper bodies will separate and uke will lean forward and defend against tori lifting him up.

To lift uke's body up, do not rely on arm-strength alone, but straighten the knees and thrust the hip out, creating momentum and, importantly, time these actions with the moment uke begins to execute hane-goshi.

The key points to shifting uke onto the hip are as follows: In general, it is widely accepted that "tori lifts both of uke's legs by swinging them forward and up in a large motion, and at the moment uke's legs have just swung back (rather like a pendulum), he steps the left foot forward and shifts uke onto his hip." However, speaking from experience, tori will be pushed from the force of uke's legs swinging back, and his balance will break backward easily. Therefore, it is advisable to pull uke up with his body standing straight and upright.

If tori lifts him up with the upper body tight against him, the close contact of tori's body on uke's lower body is reduced slightly. At that moment, if tori steps his right foot back and round by pivoting on his left foot and opens his body to the left, rotating one hundred and eighty degrees, while thrusting out his left hip, uke's upper body will be pulled upright, then tori can move his leg to the side slightly and load uke high onto the hip. With tori occupying an inner circle, uke occupies the outer circle, which brings about a momentary centrifugal force. Applying this tai-sabaki when loading uke onto the hip is absolutely essential. Then tori opens his body to the left again and twists to throw uke down.

It is possible to adapt and continue to execute utsuri-goshi from any technique where uke exposes his back to tori. For example, uchi-mata, harai-goshi, tsurikomi-goshi, or osoto-gari.

In the following technique, which is not classified under utsuri-goshi, tori responds at the moment uke executes hane-goshi by holding the back of uke's waist and pushing forward (photo 10). At the same time, he pulls with the right hand, breaking uke's balance forward (photo 11), then he steps in to uke's front with his left foot, loads uke onto his waist, and throws him down. This is an o-goshi technique (photo 12).

If tori applies the technique by holding uke's belt, it is a tsuri-goshi technique.

This technique was regarded as utsuri-goshi, but following a study by the Kodokan Waza Research Institute, it was categorized as an o-goshi technique (verified on February 3, 1989). Therefore, if tori shifts uke onto the hip by holding his body, it is an utsuri-goshi technique.

APPLICATION

1. Utsuri-goshi — shifting uke onto the hip and sweeping with the left leg

Similar to sono ichi, at the moment uke executes hane-goshi tori responds by holding uke's waist with the left hand and shifts him onto the left hip (photo 13, 14), then, similar to harai-goshi, he straightens his leg and throws him down with a sweeping action (photo 15).

This can be viewed as a harai-goshi technique, but because tori shifts uke onto the hip it is actually the action of the hip and not the left leg sweeping up which is central to the throw.

At the moment uke executes hane-goshi, tori holds uke's waist with the left hand and at the same time, supporting his weight on his right leg, he pushes uke's buttocks up with the left knee bent from uke's behind. Shifting him onto the left hip he raises the left leg and throws him (photo 16, 17, 18).

2. Utsuri-goshi — raising the right leg and holding uke

At the moment tori lifts uke up from hane-goshi, uke defends by wrapping the tip of his right foot around tori's right heel (photo 19). At that moment, tori supports his weight on his left leg and raises the right leg while lifting uke up and removing uke's foot. Tori steps his right foot back and round, opens his body to the right, shifts uke onto his hip, and throws him (photo 20, 21, 22).

At the moment uke defends by wrapping his right

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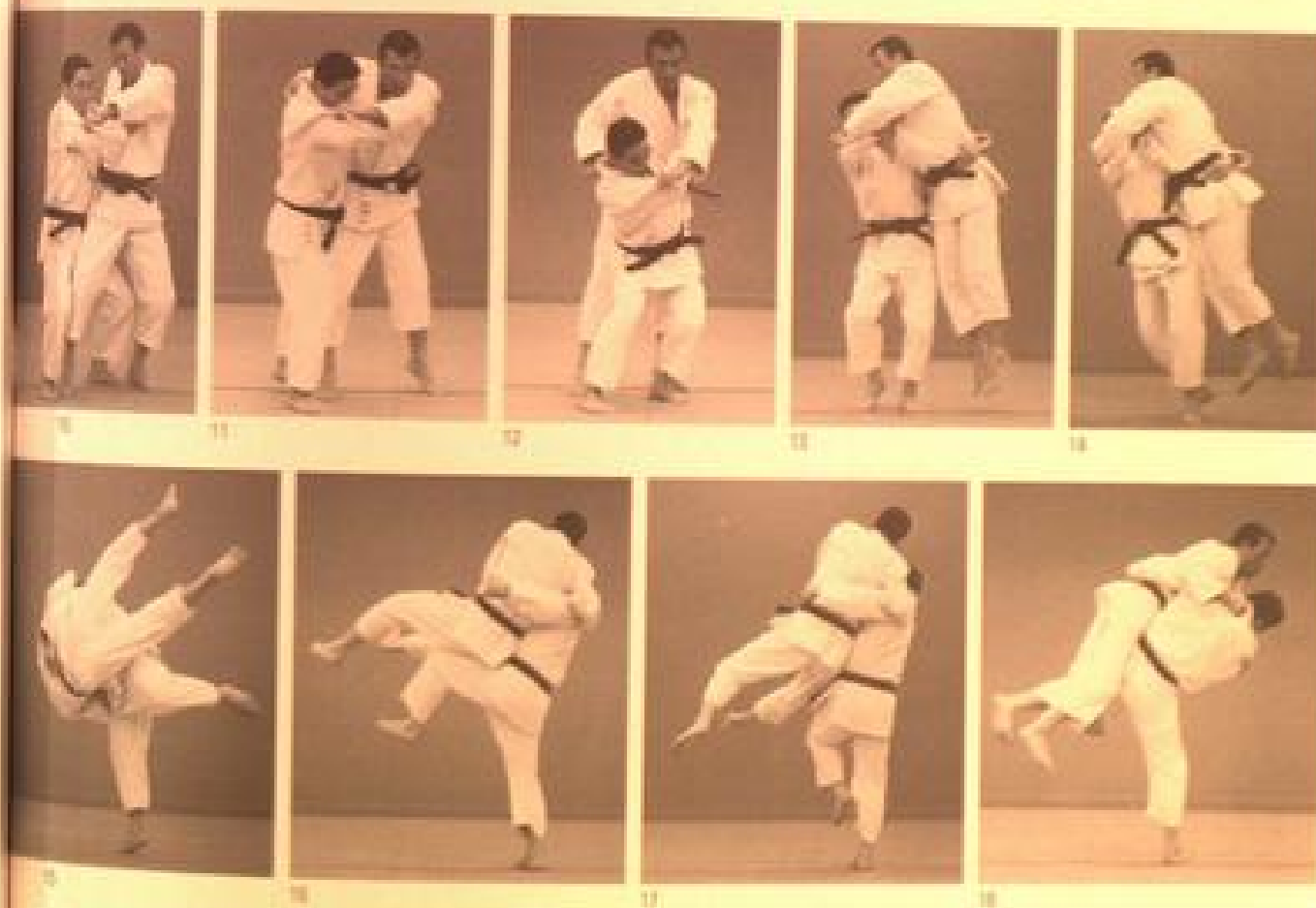
foot around tori's heel, tori is not able to lift him up, so first he supports his weight on the left leg, raises the right leg, and, while removing it from uke's right foot, lifts him up.

SONO NI
Utsuri-goshi — from uke's osoto-gari

Both sides grapple in right natural posture. Uke advances, pushing tori backward and begins to execute osoto-gari. Tori perceives uke's intention and in the same moment, takes a big step back with the right foot and bends forwards to defend (photo 23). He opens his body to the right to face the other direction and steps his left foot from the rear to between uke's feet, turns to the rear, and at the same time puts his left arm around the back of uke's waist and holds him. He puts the front of his left hip against the back of uke's right hip and, pulling with both hands, brings uke's body tight against him (photo 24).

Tori steps his right foot back behind his own left foot in a large motion and, turning uke's body towards the right, twists and throws him down (photo 25, 26, 27).

This utsuri-goshi technique is executed with uke's reaping right leg on tori's right leg, which makes it difficult to shift him onto the hip.

Tori opens his body wide to the right while turning round uke's back, and thrusts the front of his left hip out while holding uke's waist. He pulls and controls uke's upper body and lifts him up so that the tip of his left foot just touches the mat. At this point, the front of tori's left hip touches the back of uke's right hip. If tori opens his body abruptly to the right while twisting, with uke's upper body rigid, uke's right attacking leg will separate from tori's right leg and, with his lower body in motion, tori can shift him high onto the hip.

However, tori will find it difficult to shift uke onto the hip if he lifts uke up too much.

In the following technique, which is not classified under utsuri-goshi, tori responds at the moment uke executes osoto-gari by stepping his right foot back and opening his body to the right, while inserting his left hand between the back of uke's thighs, and scoops him up, shifts him onto the left hip, and throws him down. This is a sukui-nage technique (photo 28, 29, 30).

SONO SAN
Points to consider on utsuri-goshi
Three points of "mitsu no sen"

It is said that taking the initiative is the key to victory in any contest. The opportunities to execute the "mitsu no sen" in judo are many, and for that there is a wealth of variations of techniques.

Utsuri-goshi is a technique which uses the "go no sen"

Tadao Otaki, 9th dan, explained "mitsu no sen" in *Judo* (published by Sankaido, 1954):

"There are three methods to take the initiative, 'sensen no sen,' 'sen,' and 'go no sen.'

In 'sensen no sen', before your opponent starts or is about to start a technique, perceive the energy of his movement and take the initiative to execute a technique first and control him.

In 'sen,' at the moment your opponent's intention of attack is expressed in his movements, take the initiative to execute a technique first and control him.

In 'go no sen,' your opponent executes a technique first, so take advantage of his posture change and control him."

9 Ushiro-goshi

Tori holds uke's waist from behind with the left (right) hand, lifts his body forwards and up, then throws him straight down.

SONO ICHI
Ushiro-goshi — from uke's hane-goshi

Tori and uke grapple in right natural posture.

Uke steps back with his right foot, then left foot and right foot, pulling tori out. Tori steps forward with the left foot, then right foot and left foot, and then begins to step his right foot forward. At that moment, uke seizes the opportunity and beings to execute hane-goshi (photo 1, 2).

Tori responds by lowering his waist and steps his left foot inside the rear of uke's feet, while assuming a defensive posture, and thrusts the front of his left hip against the back of uke's right hip for defense. At the same time, he puts his left arm along the back of uke's belt up to the side of his left hip and holds his waist deep. He pulls towards the right side of his own chest with the right hand, bringing uke's upper body tight against his, holds, and breaks uke's balance towards his rear (photo 3.1, 3.2).

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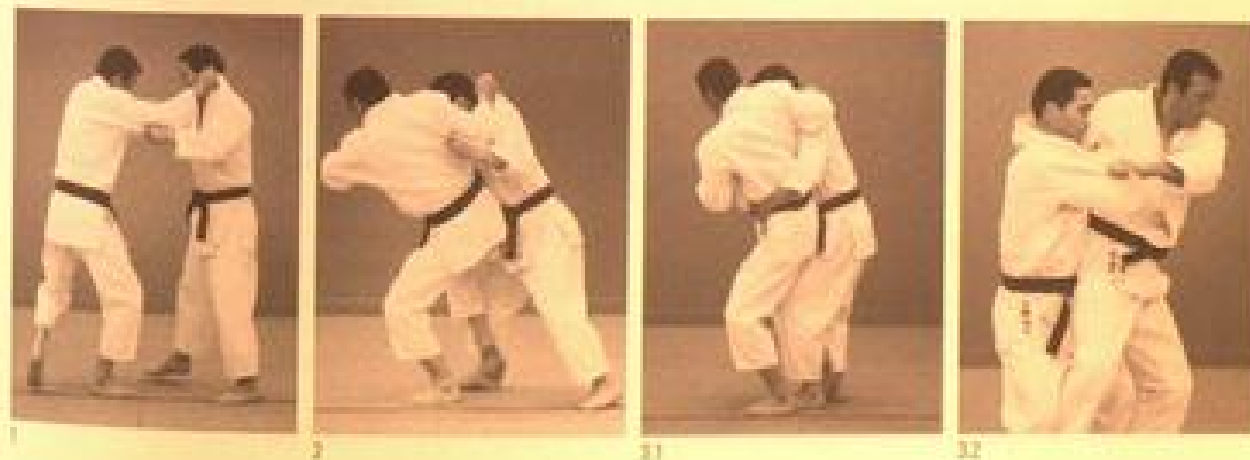

Tori straightens both knees and, bending backward, thrusts the front of his waist forward, sharply creating some momentum, and lifts uke's body up and forward so that both of uke's legs swing up through the air (photo 4).

At that moment, tori moves his right foot, then left foot back while opening his body to the left, and pulls down with both hands to throw uke straight down in front (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

When uke executes hane-goshi, tori responds by holding the back of uke's waist deep with the left hand and pulls his upper body tight against him with a right hand grip on uke's left front collar, and controls uke's body in a straight and upright posture. If tori does not pull sufficiently with both hands, uke's upper body will separate from him and he will not be able to lift uke up. In order to lift him up, tori combines the momentum from stepping in with the left foot and thrusting the front of the left hip out with the explosive power from straightening both legs, and the actions from bending back (and so on), into one stroke to lift uke up.

At the moment to throw uke down, tori steps the right then and left foot back, creating some distance, and pulls uke down. He can also step back the left foot only and, opening his body to the left, pull and throw uke down. By either creating some distance or opening his body to the side he creates a space where he can throw uke down. And depending on the situation, tori can pull downwards strongly with both hands, though it is advisable to exercise extreme caution because uke will fall down with tremendous force.

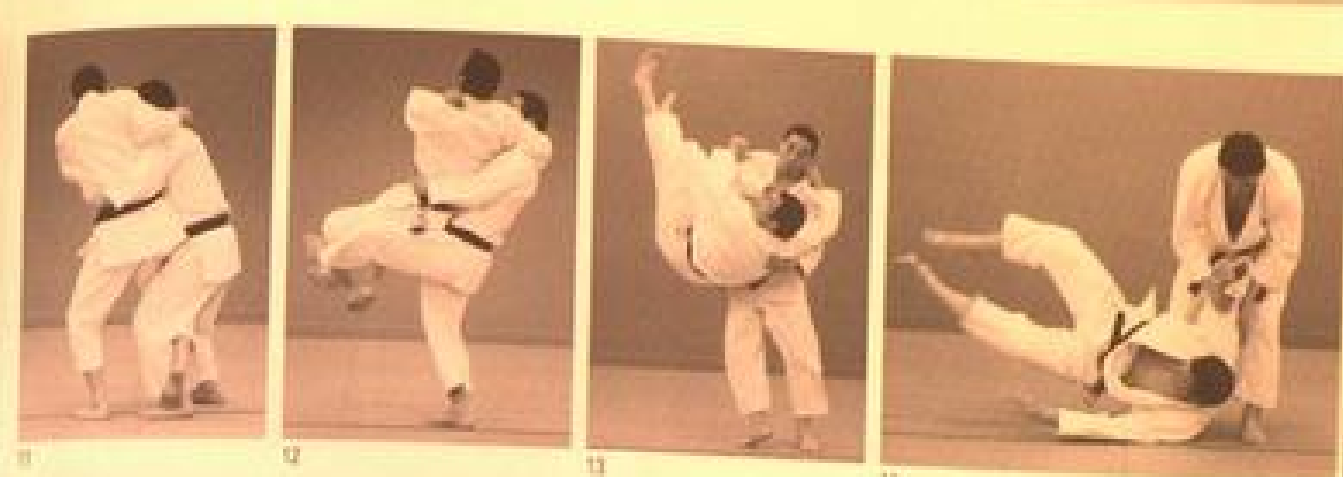
Tori can adapt and continue to execute ushiro-goshi from any technique where uke exposes his back, such as harai-goshi, tsurikomi-goshi, or seoi-nage.

A good opportunity to apply ushiro-goshi is when uke executes hane-goshi—tori should lift him up and break his balance to stop his technique. Another opportunity is when uke starts to return to his original stable posture after tori defends well against his hane-goshi.

APPLICATION

1. Ushiro-goshi—lifting the right leg

In response to uke's hane-goshi, tori starts to lift uke up, but he leans forward and defends by wrapping the tip of his right foot around the inside of tori's right heel, similar to kouchi-gari (photo 7).

Tori transfers his weight to the left leg and lifts his right leg in a large motion while lifting uke up (photo 8.1, 8.2) so that he removes uke's foot. Then he steps his right foot back onto the mat (photo 9), then steps his left foot back and, opening his body to the left, pulls straight downwards with both hands (photo 10).

Tori cannot lift uke up if he defends by wrapping his right foot around the inside of tori's right foot. Therefore, in this technique, tori transfers his weight to the left leg and raises his right leg, thereby removing uke's foot, and then throws him down. In this situation, tori lifts uke up with one leg only (the right leg), therefore it is essential that this action is combined and in time with uke's upwards springing motion.

2. Ushiro-goshi—lifting the left leg

Tori responds to uke's hane-goshi with ushiro-goshi, but he leans forward and defends by wrapping his right leg around the inside of tori's left leg, similar to ouchi-gari (photo 11). At that moment, tori transfers his weight to the right leg and lifts his left leg in a large motion while lifting uke's body up (photo 12), thereby removing uke's leg wrapped around his, and opens his body to the left, while pulling straight downwards with both hands to throw uke down (photo 13, 14).

In this situation also, tori transfers his body weight to the right leg and raises his left leg to remove uke's leg, which has wrapped around it.

3. Ushiro-goshi—pushing uke's buttocks up with the right leg

Both sides grapple in right natural posture, and at the moment uke executes osoto-gari, tori takes a large step back with his right foot and lowers his waist while defending (photo 15). He opens his body to the right and, stepping the left foot inside uke's left foot, turns behind uke, holds his waist deep with the left hand, and puts the front of his left hip against uke's right buttock. He pulls with both hands to draw uke tight against him (photo 16), and at the same time, tori transfers his weight to the left leg. Tori puts his right bended knee on uke's buttock and, while pushing it up,bends back and swings uke's body up, and steps his right foot backward onto the mat. He opens his body to the left

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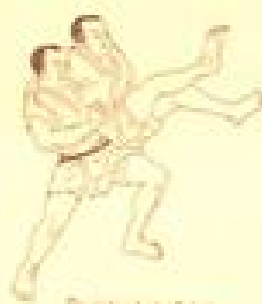
while pulling straight down with both hands (photo 17, 18, 19).

This technique is for situations when uke executes osoto-gari with his right leg attacking tori's right leg. Tori responds by stepping back with his right leg and defending with his waist lowered, while he opens his body to the right and lifts uke up. This series of tai-sabaki actions should be executed quickly.

If uke enters in deep with a technique like harai-goshi, tori can execute this technique at the moment uke's back touches his front.

However, if uke's body touches tori only lightly when entering in, it will be more effective to push up with the left leg instead of the right leg (photo 20).

SONO NI
Ushiro-goshi—holding uke's sleeve (not his waist)

Tori responds to uke's hane-goshi while holding his right sleeve with the left hand (but not holding his waist). He transfers his weight onto the left leg and puts his right bended knee on uke's buttock, and pushes it up, swinging uke's body up (photo 21, 22). He steps his right foot back onto the mat, and then steps his left foot back, opens his body to the left, and pulls straight down with both hands (photo 23, 24).

In some situations, tori can also push up with the left leg. And with his right leg having pushed uke up by the buttocks (standing on one leg), he can pull with both hands. Tori does not hold uke's buttocks in this technique, but because he uses his right leg to push uke up and throws him straight down, it is classified as an ushiro-goshi technique.

Ushiro-goshi bears similarities to hane-goshi-gaeshi. Refer to hane-goshi-gaeshi to see the differences between these techniques.

Tsuzoku Judo Zukai

Judo Kyohan

Judo Tebiki Gusa

SONO SAN
Points to consider on ushiro-goshi
Holding the waist with both hands

A technique that is slightly different from the modern ushiro-goshi came to my attention while I was looking at some old texts. Explanations of ushiro-goshi by several authors of judo books published at the end of the Meiji era (*Tsuzoku Judo Zukai* by Sumiomi Arima; *Judo Kyohan* by Sakujiro Yokoyama and Eisuke Oshima; *Judo Tebiki Gusa* by Hajime Isogai) each describe ushiro-goshi as a technique requiring that, when coming from behind an opponent, you hold the back of his waist with both hands, lift him up, and throw him down.

With the founding of Kodokan Judo, gripping the collar and sleeve in a natural posture became standard in grappling, while research on techniques was developed on the principles of kuzushi, tsukuri, and kake to develop new techniques and also to recreate many old-style techniques as modern techniques.

In the same way, ushiro-goshi developed as a quick technique whereby from the initial attack and defense in natural posture, tori adapts and continues in an instant, holding uke's waist with the left hand and pulling with the right hand.

10 Koshi-guruma

Tori holds and controls uke's neck with the right (left) arm, enters his waist deep, and, loading uke onto it, throws him in a circle around the fulcrum of his torso.

SONO ICHI
Koshi-guruma—entering the waist deep

Tori grapples uke, holding the back of his collar with the right hand and his right sleeve with the left hand (photo 1).

Tori moves back on the left foot, then right foot, then left foot again in the tsugi-ashi form while pulling uke downwards with both hands.

Uke advances on the right foot, then left foot, then right foot again in the tsugi-ashi form, and, being made to lean forwards, holds his ground and begins to straighten up to return to his original stable posture (photo 2).

When tori lessens the pulling action of both hands, uke straightens up. At that moment, tori steps his right foot inside the tip of uke's right foot to assume a right han-mi posture, lifts up with the right hand, pulls up with the left hand, and breaks uke's balance towards his front right corner (photo 3).

Tori releases his right grip, thrusts his arm deep over uke's left shoulder, and wraps it around the back of his neck, holding the neck with the forearm bent. Then, pivoting on the tip of the right foot, he steps his left foot back inside uke's left foot and turns round in a large motion. He sticks his waist out from uke's right side, and uses both hands to pull uke's body tight against him (photo 4.1, 4.2).

Tori bends forward, and while opening his body to the left, he synchronizes the right arm holding uke's neck and the left pulling hand to draw uke's body through an ellipse by twisting his body to the left, and then throws him over his hips in a circle and down.

Uke is thrown in a circle around the fulcrum of tori's torso (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

The main points which separate this technique from other koshi-waza are that tori holds uke's neck, and the way in which he inserts his waist.

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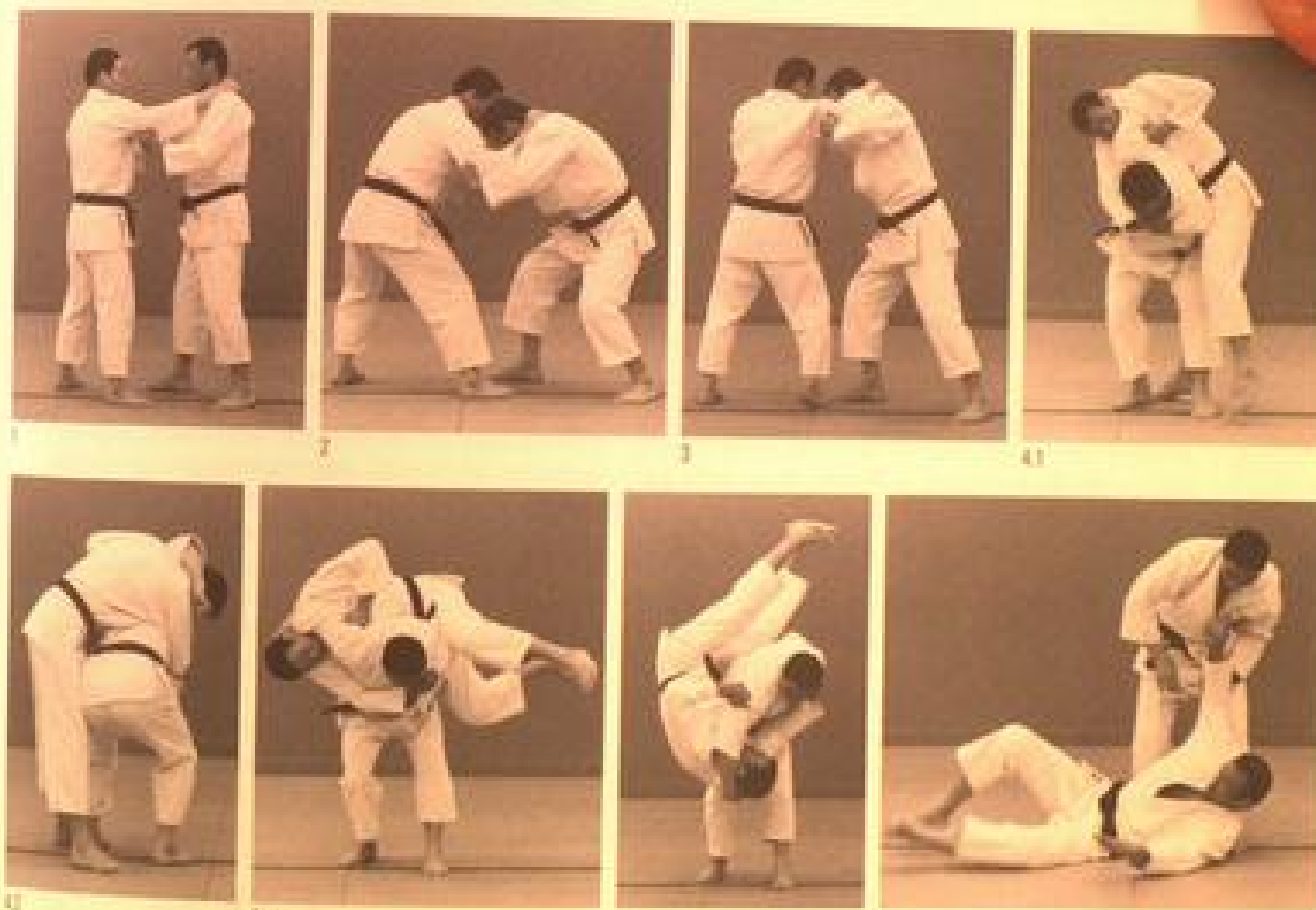
Tori reaches the right arm deep around and over uke's left shoulder (up to his right shoulder). He holds uke with his upper arm against his neck, wrapping the arm around quickly. In this situation, tori maintains firmness on the thumb-side of the right wrist, and puts the inside of his forearm on the back of uke's neck. He pulls with the left arm running along the front of his own chest and abdomen so that the front of uke's body is tight against the back of his waist and the side of his body. The technique will not be effective if uke's body is separate from his (photo 8).

Tori inserts his waist deep, so that his buttocks stick out from uke's right hip with the front of the left hip against the front of uke's abdomen. Thus, tori's feet are positioned between uke's feet and opened ninety degrees to the left, while uke's body crosses over the top of his waist (photo 9, 10).

With his torso acting as the fulcrum, tori twists his hips and turns to throw uke down.

Tori can also hold uke's neck by gripping his collar with the right hand.

When tori executes the throw, he also drops down in a wrapping-around movement, while holding uke's neck (photo 11, 12).

Koshi-guruma is thought of as an old-style technique, and, according to texts, was known as juji-goshi. In this technique, tori loads uke over his torso to form a cross, then throws and rotates him around the fulcrum of his torso.

APPLICATION
Koshi-guruma—from osoto-gari

Tori grapples on the right side, grips the back of uke's collar with the right hand, and pushes uke backward. He sees an opportunity and begins to execute osoto-gari. Uke defends by stepping his right foot back, but tori pushes him back again and begins to reap him (photo 13).

At the moment uke leans forward, tori wraps his right arm deep around the back of uke's neck, pulls uke's body tight against him with both hand, and, thrusting his right foot onto the mat, steps his left foot back and round, opening his body to the right so that his back is turned towards uke, and sticks his buttocks out from the exterior of uke's left hip (photo 14). Then he twists to the left, turning his body, and throws him in a wrapping-around movement (photo 15, 16).

Tori executes the technique by pushing in with osoto-gari and thrusting the right foot onto the mat, but if tori's supporting left leg is set too far apart, he will not be able to thrust sufficiently to enter his waist deep. He must therefore take a step in with the left leg to reduce the gap.

The actions of thrusting his right foot, sticking his

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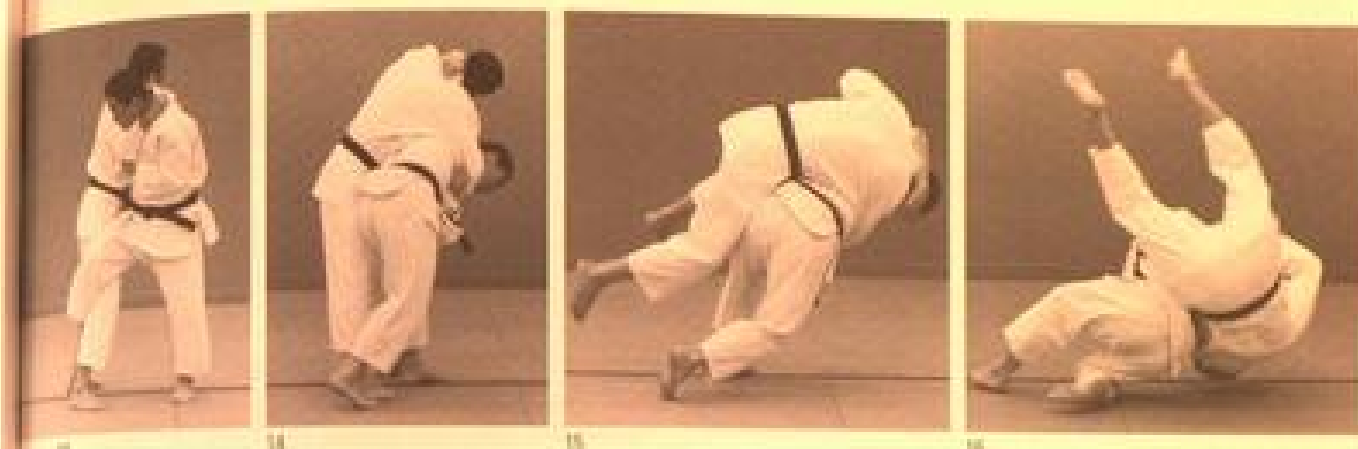
buttocks out, and twisting to the left in a wrapping-around movement must be executed as a series of fluid movements.

SONO NI
Koshi-guruma—entering the waist lightly

Both sides grapple in right natural posture and tori moves back while pulling uke. At the moment uke steps his right foot forward, tori pulls up with the left hand and breaks uke's balance towards his front right corner. He then thrusts his right arm deep over uke's left shoulder and holds the back of his neck. He steps his right foot inside uke's right foot with his waist lowered (photo 17), then opens his body to the left and steps his left foot back and round inside uke's left foot, while holding him with the right hand, and puts the back of his waist on the front of uke's abdomen and pulls uke's body tight against him with both hands (photo 18).

Tori raises his waist and, while pulling uke up, turns, twisting his body to the left, and throws uke around the fulcrum of the back of his waist (photo 19).

In this technique, tori does not enter his waist in the same way as sono ichi but he still holds uke's neck area; it is therefore an ushiro-goshi technique.

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APPLICATION
Koshi-guruma—from hane-goshi

Tori pulls uke and begins to throw him with hane-goshi in an upwards springing motion with his right leg (photo 20).

Uke responds by holding tori's waist with the left hand and lifting him up, adapts, and continues to execute ushiro-goshi (photo 21).

At this moment, tori defends by stepping his right attacking leg down onto the mat, holds, and controls uke's neck with the right arm. While pulling his body tight against him with the left hand, he opens his body

to the left, loads uke onto his waist, and throws him down (photo 22). This technique is based on the same principles as those in sono ni.

If tori holds uke's right arm under his right armpit and wraps him round to throw him, it is a soto-makikomi technique.

11 Daki-age

When uke is lying on the mat, tori skilfully lifts him up to shoulder-height and throws him down.

SONO ICHI
Daki-age—from the sides of uke's legs (The technique of "tate-yori-nitemo"—from above)

Uke draws tori in for a mat technique, gripping tori's right outer middle sleeve with the left hand and right front collar with the right hand. He puts both feet on the front of uke's hips and, pulling him in, begins to attack. Tori lowers his waist, kneeling on the right knee with the left knee raised, and pushes down with his right hand on the front of uke's belt and his left hand on uke's right knee, and responds by bending back (photo 1).

Tori lowers his upper body, while maintaining his stability so that uke cannot draw him in, then he grips the left side of uke's belt with the right hand inserted from inside of uke's left thigh (photo 2), and grips the right side of uke's belt with the left hand inserted from under uke's right thigh (photo 3).

Tori pulls with both hands, pulling uke's waist upwards and, bending forward, controls him by pressing the back of his waist down with the lower abdomen (photo 4).

Maintaining firmness in his posture, tori grips uke's right inside collar with the right hand (four fingers inside) and his left inside collar with the left hand (four fingers inside), similar to gyaku-juji-jime, and pulls him deep. (photo 5.1, 5.2).

Tori raises his right knee off the mat, so he is crouching down, and again pulls strongly with both hands while channeling power into both legs. Then, while bending back, he stands up with momentum and in one breath lifts uke directly up in front to shoulder height.

Uke is lifted high while facing up in a posture which

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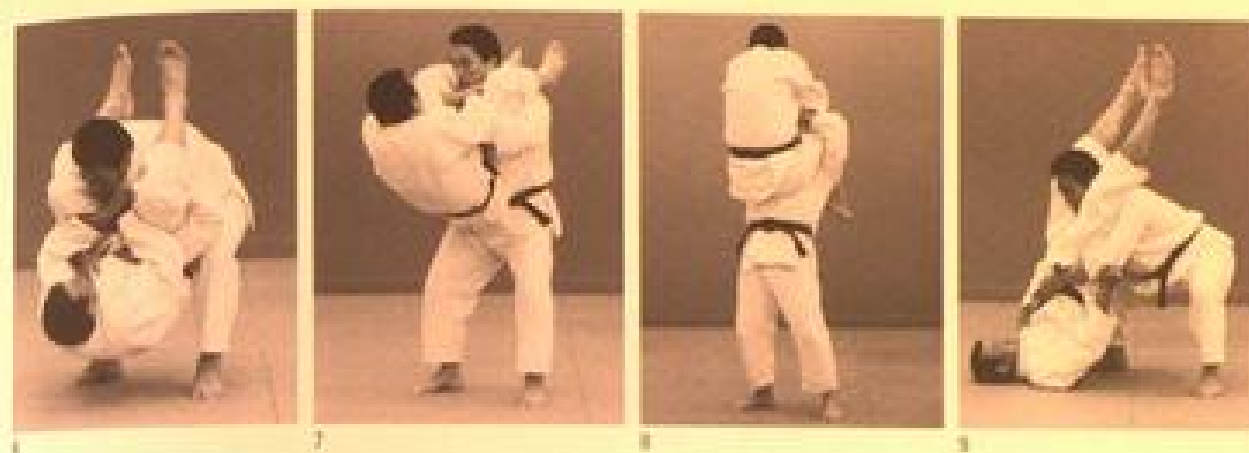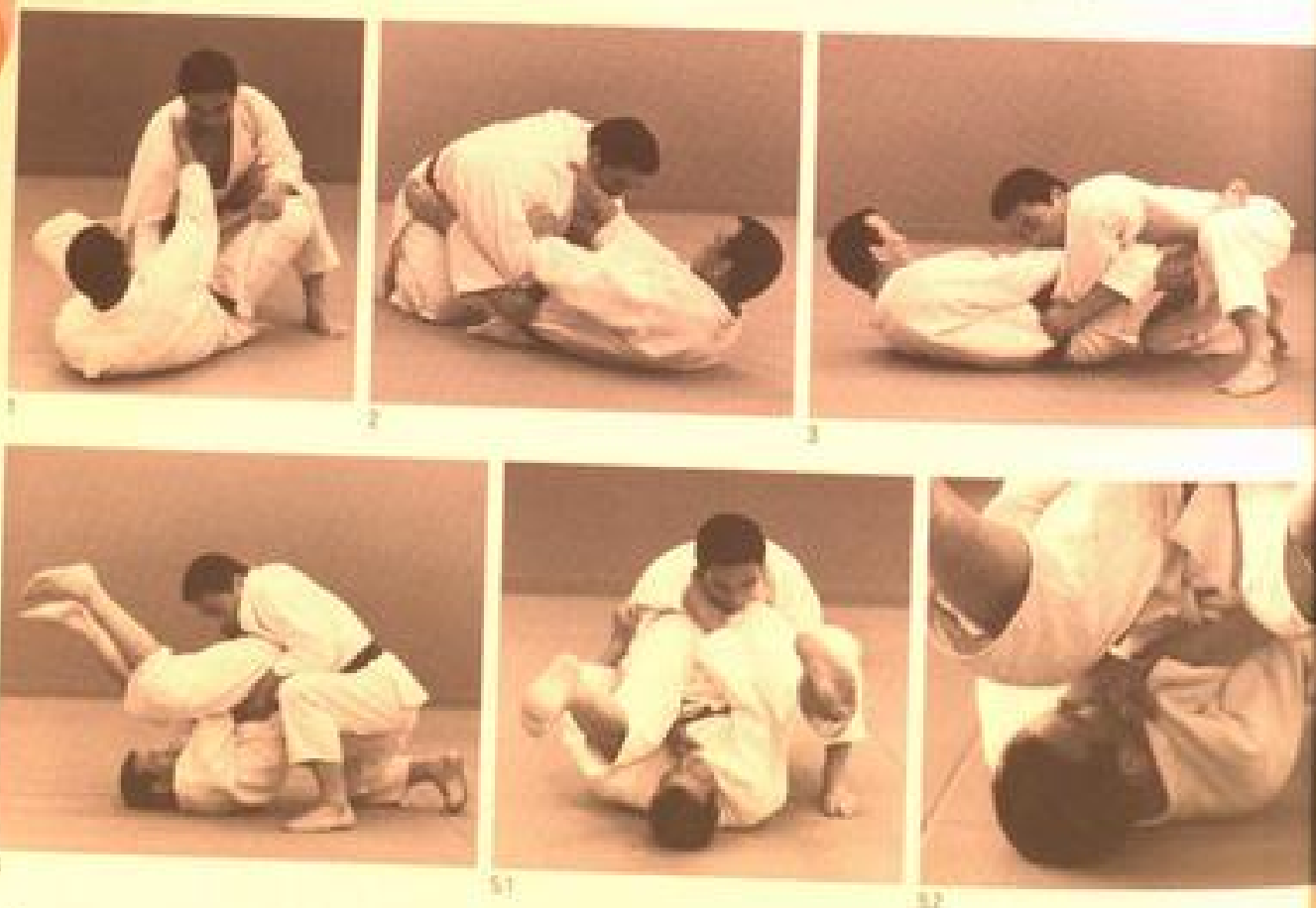
he can neither resist or adapt to (photo 6, 7, 8).

In a competition, tori will be given ippon at this point in the technique. It is dangerous to throw uke with daki-age as the back of his head and his back will land with tremendous force. Therefore, the outcome of this technique is recognized before the throw is executed completely. In this way, it is different to other techniques.

This is the "tate-yori-nitemo" technique, as in the Kodokan Judo refereeing rules.

KEY POINTS TO THE TECHNIQUE

Tori lowers his waist and, folding uke's body, controls him by pressing the back of his waist down with the lower abdomen, so that uke is in a posture from which he cannot resist.

By pulling uke's upper body with both hands in the gyaku-juji-jime form, tori is able to bend further forward and lift him up.

If uke defends by thrusting both legs out and bending back, his upper body will separate from tori, thereby causing the technique to fail (photo 9).

Daki-age is classified as a koshi-waza technique. Therefore, the action of the waist is central, and it is important that tori lifts uke up skilfully by channeling energy into his entire body.

Therefore, at the moment both of their upper bodies come into contact, tori thrusts the front of his waist out and bends back, and, combined with straightening both legs, he channels his energy, and in one breath stands up and lifts uke up. If tori's energy is divided, he will not be able to perform the lifting action.

It is difficult to express the word "skilfully" in meaningful terms, but it indicates that the technique should be executed by synthesizing the element of timing (by executing in an instant) with the subtle elements described as "energetically," "sharply," "in one breath," and "in one stroke."

The referee decides whether the action is executed "skilfully" or not, but I think he will be inclined to recognize a technique is complete after tori has lifted uke up, even if it is executed a little slowly.

APPLICATION
1. Daki-age—when uke grips the back of tori's belt

Tori grips both sides of uke's belt with both hands inserted from inside uke's legs (photo 10).

Uke responds by rising up, extends his right hand, and grips the back of tori's belt and pulls. At that moment, tori seizes the opportunity (photo 11), raises both legs, and in one breath stands up and lifts uke up (photo 12, 13).

In sono ichi, tori pulls with both hands in the gyaku-juji-jime form so that uke's upper body does not separate from him. But in this situation, uke straightens up and grips the back of tori's belt. Tori then seizes the opportunity to apply the technique at the moment their bodies touch.

2. Daki-age—at the moment uke executes ude-hishigi-juji-gatame

When uke lies facing up, tori grips and presses down the front of uke's belt with the right hand (reaching from uke's legs) and his left knee-cap with the left hand. Uke responds by gripping the outside of tori's right middle sleeve with the left hand and right inside collar with the right hand, and pulls. He also presses tori's left shoulder down with the sole of his right foot, and the front of tori's right hip with his left foot (photo 14).

Tori grips the right side of uke's belt with the left hand inserted under uke's right thigh and carries the back of uke's right knee on the left shoulder. He

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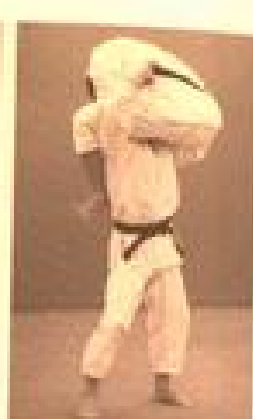
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controls uke's legs open and begins to exit from uke's left side by passing over his left leg (photo 15).

At the moment after tori carries uke's right leg up on his shoulder, uke wraps his right leg around tori's neck and twists his body to the left at an angle. He slips the left leg up from the back of tori's right shoulder, over his head and onto his face, holding the right arm between both of his thighs. He pulls and tightens with both hands, and, bending back, begins to complete juji-gatame (photo 16, 17).

Tori responds by crouching forward and bending forward; he pushes into uke's upper body, and at the same time defends by gripping his own right wrist with his left hand and pulls with it (photo 18).

Uke tries to complete juji-gatame again, and at the moment he bends back with a hard body, tori sets his waist firmly, pulls with both hands, and, while resisting juji-gatame, straightens both legs and stands up. With momentum, tori pulls him up to shoulder height in one breath (photo 19, 20).

This technique conforms to the conditions required for ippon. In fact, when uke applies juji-gatame, tori will lift up in great pain, but this is recognized as a complete technique.

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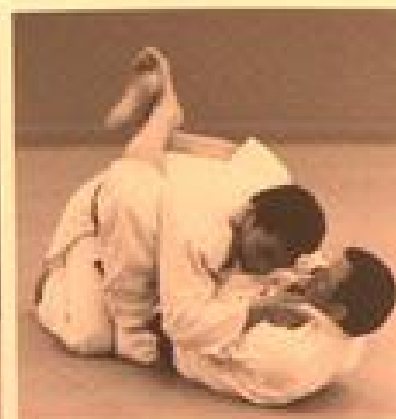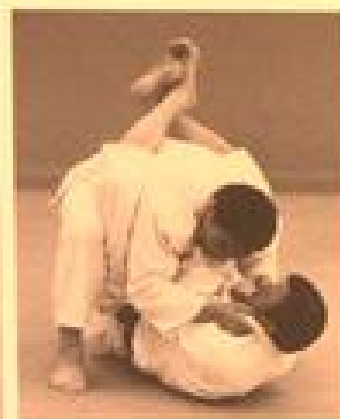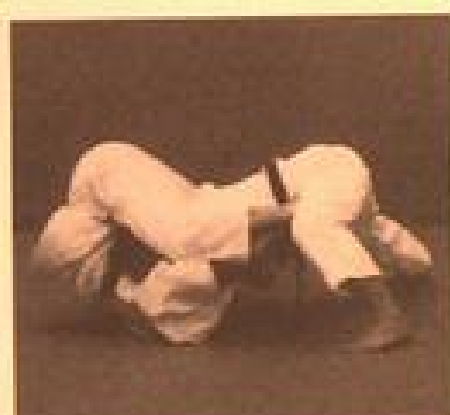
3. Daki-age — when uke strangles from underneath with juji-gatame

Uke holds tori's torso between his legs from underneath, pulls him in deep by gripping both sides of his collar with both hands, and begins to strangle him with juji-gatame (photo 21).

Tori grips uke's right front collar with the left hand and his left front collar with the right hand and pulls. He raises both knees off the mat to take a crouching position (photo 22), and in one breath stands up and lifts (photo 23).

It is important to lift up while fully defending against uke's juji-gatame.

4. Daki-age — when uke rolls backward and wraps his legs around tori

Tori holds uke down with kami-shiho-gatame (photo 24).

In order to escape the hold-down, uke pushes both of tori's shoulders with both hands and moves back to create some distance between them (photo 25). He then rolls backward, and holds tori's torso between his legs from behind (photo 26).

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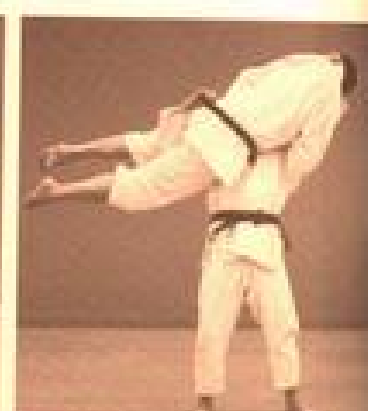
At that moment, tori pulls and tightens with both hands while standing up and lifts uke's body up (photo 27, 28).

Tori controls uke's body as he lifts it and, finishing in a posture where he can throw uke down, he meets the conditions required for ippon. But if uke holds tori perfectly between his legs in this situation, the outcome of the technique will not be recognized when tori lifts him up on his back.

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SONO NI

Daki-age — from the side of uke's body (The technique of "yoko-yori-nitemo" — from the side)

When uke lies facing up, tori grips his right knee-cap with the left hand and the front of his belt with the right hand (reaching from uke's legs). Uke responds by gripping tori's sleeve and collar on tori's right side with both hands from underneath (photo 29).

Tori grips the back of uke's belt with the right hand inserted through uke's thighs (photo 30) and controls uke's right leg with the left hand. Tori passes over uke's left leg, and, while moving to the outside of the right side of uke's body (photo 31), he inserts his left hand deep under uke's neck. Holding it, tori pulls uke's buttocks with the right hand and leans forward, controlling uke in a posture in which he cannot resist (photo 32.1, 32.2).

Tori uses both hands to pull uke tight against him and in one breath, stands up and lifts him up (photo 33, 34, 35).

This is the technique of "yoko-yori-nitemo," as in the provisions for refereeing.

In this technique, tori comes out on one side of uke's body in a hold-down (yoko-shiho-gatame) posture, so why is it also necessary to lift uke up? The answer lies in recognizing a complete daki-age technique: there is no doubt about the execution of the technique after tori has lifted uke up.

ASHI-WAZA

1 Hiza-guruma

Tori breaks uke's balance to his right (left) front corner, puts the sole of his left foot on the front of uke's right (left) kneecap (or on the outside), supporting it, and throws him forward in a circle.

SONO ICHI

Hiza-guruma—supporting the front of uke's right (left) kneecap with the sole of the left foot at the moment uke begins to step with his right foot

Both sides grapple in right natural posture. Tori steps back with the left foot, then the right foot, while pulling uke backwards. Uke is pulled and steps forward with his left foot, then his right foot (photo 1).

In time with uke stepping his left foot forward, tori steps his right foot back in front of uke's left foot (positioning his toes inside). He lifts and pulls with the right hand and pulls up with the left hand, lifting uke to his right front corner, so that uke steps forward with his right foot, and begins to maintain a stable posture (photo 2).

At the moment uke begins to step forward with his right foot, tori acts by supporting his weight on the right leg, and, extending his left leg, puts the sole of his left foot on the front of uke's right kneecap. As he begins to step forward with this leg, he restricts the free movement of uke's left foot, and firmly lifts uke further to his right front corner using both hands, breaking his balance (photo 3).

When uke's balance begins to break considerably, tori opens his body to the left while twisting, pulls uke round, drawing him through an arc, and throws him. At the moment uke begins to rotate in a circle, the left pulling hand pulls in a downwards direction. Along with uke's rotation, tori turns in the direction towards which uke's balance breaks.

Uke's upper body is pulled over his right knee, and he rotates in a twisting motion as he is thrown down (photo 4, 5, 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

It is important for tori to position the right foot, which supports his body correctly when stepping backwards. When he puts his left foot on the front of uke's kneecap, it is essential that tori maintains his stability without letting his waist curve. It is also better to step in with the right foot slightly outside the tip of uke's left foot (along the central line) with the toes pointing inwards (photo 9).

Tori's left leg must prevent uke's right leg from advancing, but it is not necessary to use force when placing it on the knee. Tori places the sole of his left foot lightly on uke's right knee, and, while opening his body to the left, strengthens the pulling action of both hands. In combination with these actions, he supports uke's left leg to throw him.

It is essential to seize the opportunity at the moment uke begins to step forward with his right foot.

APPLICATION

1. Hiza-guruma—pulling with a right grip on uke's left sleeve, supporting with the right leg

Both sides grapple in right natural posture. Tori advances the left foot, then the right foot, and, pushing uke backwards, starts to break his balance. Uke is pushed and maintains his stability by stepping back with his right foot, then his left foot, and, holding his ground, pushes back and begins to step forwards with his left foot (photo 10).

Taking advantage of this movement, tori lessens the pushing action of the right hand and changes his right grip from uke's left collar and, sliding it down the outside of his upper arm, grips the outside of the left middle sleeve (photo 11). He steps his left foot in to the tip of uke's right foot with the toes pointing inwards. Combined with this body control, he lifts up with the right hand and pushes uke's right elbow up with the left hand. He opens his body to the right while lifting uke to the left front corner, so that uke steps his left foot forward and tries to maintain his posture (photo 12).

At the moment uke begins to step forward with his left foot, tori puts the sole of his right foot on the front of uke's left kneecap (photo 13), and while twisting his body to the right, draws uke through an arc by pulling with both hands, and throws him down (photo 14).

2. Hiza-guruma—adapting from osoto-gari

Uke grapples in a right posture with his waist slightly lowered, while tori pulls uke's upper body by gripping the back of his collar with the right hand (photo 15).

Tori, seeing an opportunity, executes osoto-gari, but uke keeps his feet firmly on the mat, and lowers his waist even further to defend (photo 16). Seeing that

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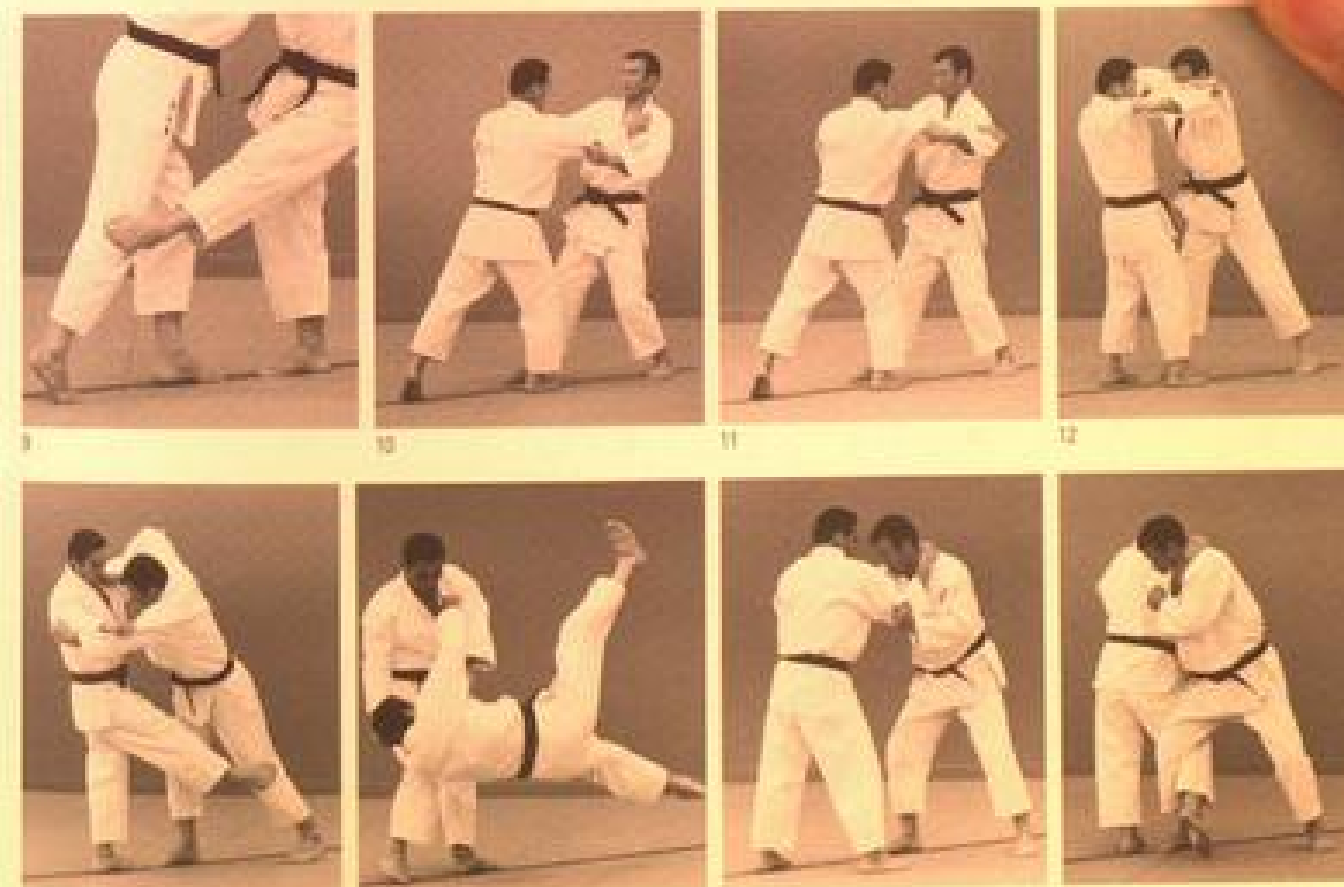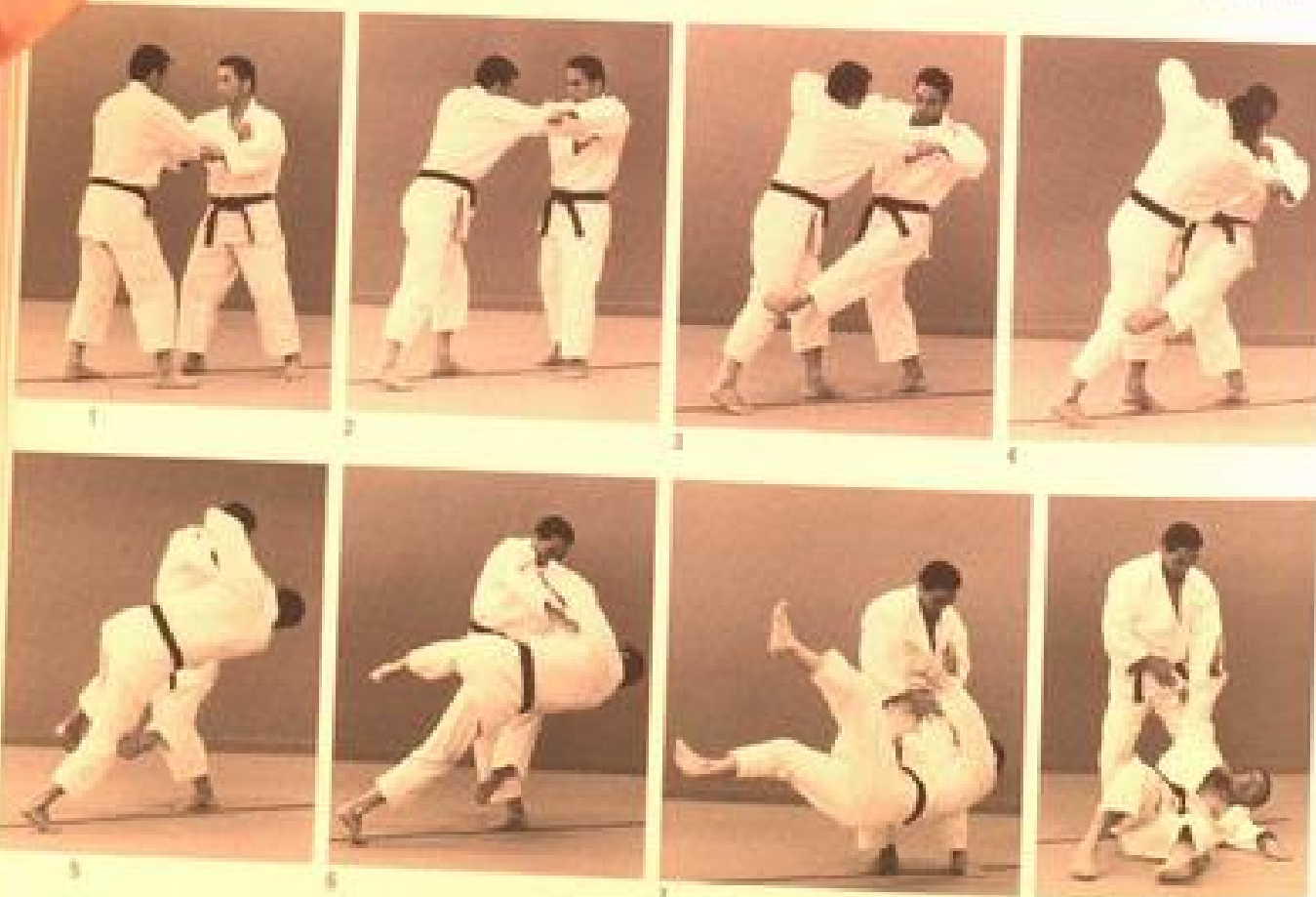
his technique has proved to be unsuccessful, tori returns to his original posture (photo 17).

Tori steps in again with his left foot to the outside of uke's right foot, and, raising his right leg, begins to reap with osoto-gari. Uke defends by leaning forward and at that moment (photo18) tori opens his body to the right by pivoting on the tip of the left foot (with his right foot still raised off the mat after reaping). He changes the direction of the kuzushi and, gripping the back of uke's collar with the right hand, pulls, twists, and turns uke's upper body to his left. In addition to this he pushes up with the left hand and places the sole of his right foot on uke's left kneecap (photo 19).Tori opens his body to the right in a large motion, pulls, and twists uke round to throw him down (photo 20, 21, 22).

In this technique tori feints osoto-gari, and when uke adapts to this, he adapts and changes to hiza-guruma.

3. Hiza-guruma—adapting and continuing from uke's kouchi-gari

Tori and uke grapple in right natural posture. Uke sees an opportunity and begins to execute kouchi-gari (photo 23).

Tori perceives uke's intention and steps his left foot back slightly, thereby opening the distance between them. He lifts uke forward with both hands and, breaking uke's balance, puts his right foot on uke's left knee and restricts the movement of that leg. Then he twists him to the right with both hands and throws him down (photo 24).

In response to uke's kouchi-gari, tori maintains his stability by moving away from uke and breaks uke's balance forward while supporting his leg. The timing is very important: tori must support uke's leg at the moment uke pushes forward.

SONO NI
Hiza-guruma—supporting the side of uke's slightly bended right knee with the left foot

Both sides grapple in right natural posture. Tori takes two or three steps back while pulling uke forward. At the moment uke begins to step forward with his right foot, tori steps his right foot back just past his own left heel, thereby opening the distance between them (while still facing uke directly). When tori presses uke's body down with both hands, uke's weight will transfer over his right foot after stepping with it, and his right knee will become slightly bent (photo 25).

At this moment, tori supports his body on the right leg, puts the sole of his left foot on the outside of uke's right knee (pressing the top of the back of the knee down in a sliding motion), and supporting it, he lifts up with the right hand and pulls diagonally down with the left hand. He positions uke's body in the right front corner. Uke's right knee will bend slightly and he will be twisted to the right front corner, as his balance breaks (photo 27, 28).

It is extremely important for tori's right leg to be stable when it supports his body weight. If his right leg is positioned too close when he puts the sole of his left foot on uke's right knee, his waist and left leg will curve, and if it is too far away, the left leg will not reach its target. Therefore, it is important that he judges the position of uke's right leg as he steps, and steps his own right leg back to the most suitable position (photo 29).

The unique feature of this technique is that tori places his foot on the side of uke's right bent knee, and also pushes up and twists uke to the side to throw him.

SONO SAN
Hiza-guruma—with the sole of the right foot supporting uke's left upper thigh

Both sides grapple in right natural posture. Similar to Application 1 (sono ichi), at the moment uke moves his left foot, tori changes his right grip to the outside of uke's left middle sleeve, advances his left foot in front of uke's right foot (along the central line), and supports uke's body with his right foot by curving the toes of his right foot and placing the big-toe side on the outside of uke's left upper thigh (so that it touches his buttock) (photo 30). Tori opens his body to the right and pulls uke round with both hands to throw him down (photo 31).

The particular feature of this technique is that tori places the sole of his right foot on the outside of uke's left upper thigh. The area that he supports is different from that in the normal hiza-guruma but the concept is the same.

Kiyoichi Takagi, 7th dan, (later 9th dan), an expert in this technique, restyled his own version as momo-guruma. He gives an explanation of its most important points in *Judo* (published by Kodokan, July 1940 issue, "Tokui waza kokai—an explanation of momo-guruma").

"Hiza-guruma is a technique for throwing shorter people. When I was learning, we practiced the standard hiza-guruma in the approved manner, and although we tried to learn it, it would not work properly however

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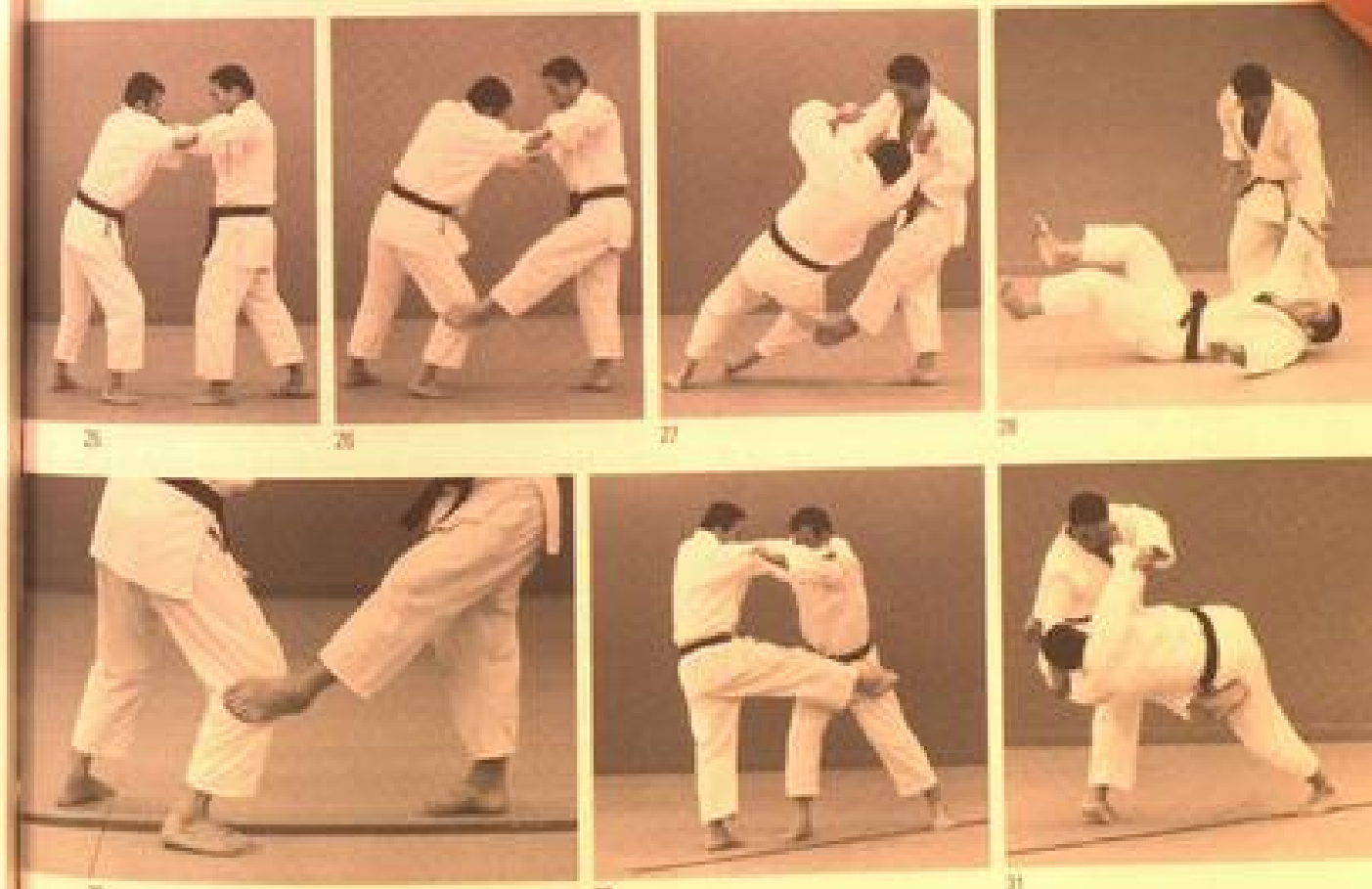
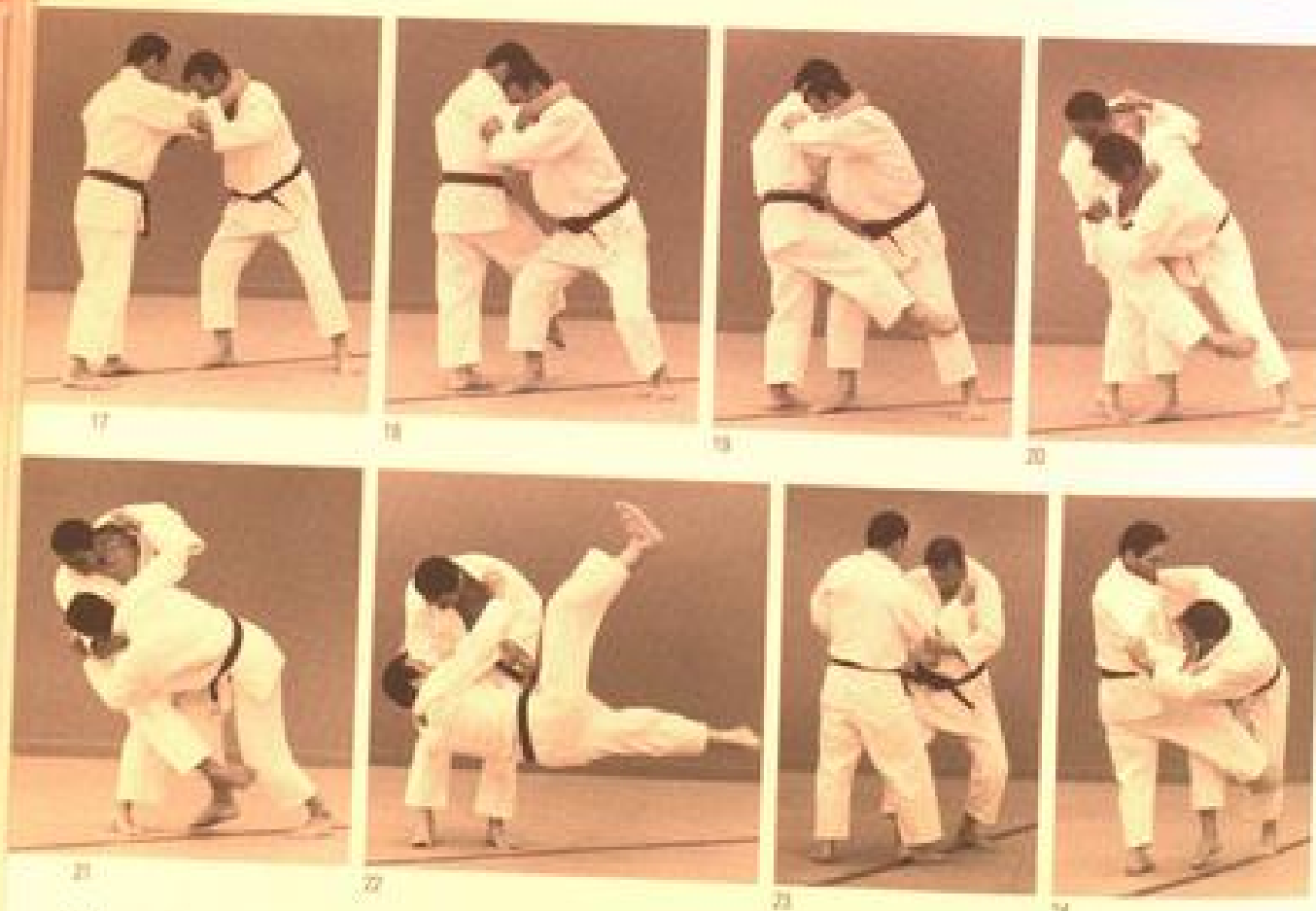

much we tried. After a lot of research, we found that hiza-guruma is a technique best executed by a tall person on a shorter person.

I wanted to create a set form to throw a short person with hiza-guruma and I came up with momo-guruma (as described here), which is for me the most suitable hiza-guruma. Momo-guruma is pretty much self-explanatory: you execute the technique on the outside of the thigh. I, however, go further and execute the technique on the opponent's buttock."

SONO YON
Points to consider on hiza-guruma
Gokyo no Waza and hiza-guruma

Hiza-guruma is the first technique in the first principle in the Kyu Gokyo no Waza (1895), and the second point of the first principle in the Shin Gokyo no Waza (1934).

Gokyo no Waza is established as the guideline for the instructor grade in nage-waza. Thus, hiza-guruma is an element in that grade and a throw for learning. The unique feature of Kodokan Judo techniques is the ashi-waza. The aim is to teach the basics of nage-waza using hiza-guruma. Hiza-guruma should be taught first according to the Ministry of Education, Culture, Sports, Science and Technology's "Guidelines for Judo in Schools." This is because the actions of body control and supporting with the foot are easy to accomplish, and since uke is twisted around in a low posture, he can break-fall easily without fear of injury.

On the other hand, the level of difficulty in this technique is perhaps too high for a beginner. There are very few practitioners around now who display expertise with hiza-guruma.

2 Sasae-tsurikomi-ashi

Tori breaks uke's balance towards the right (left) front corner, puts the sole of his left (right) foot on uke's right (left) ankle, and, supporting it, rotates uke forward around the fulcrum of his ankle to throw him.

SONO ICHI
Sasae-tsurikomi-ashi—at the moment uke steps forward with his right foot (Nage no Kata technique)

Uke steps forward with his right foot and begins to grapple tori in right natural posture. Tori uses this opportunity to take a step back from the left foot in the tsugi-ashi form, and, while grappling uke in right natural posture, pulls uke and begins to break his balance forward. Uke responds by taking a step forward from the right foot in the tsugi-ashi form (photo 1).

Once again, tori takes a step back from the left foot in the tsugi-ashi form, and uke takes a step forward from the right foot in the tsugi-ashi form.

At this moment, tori does not stop as he steps his right foot back in the tsugi-ashi form, but continues to move it back diagonally right in a circular movement, with the toes pointing inwards, as he opens his body towards the left (photo 2, 3). At the moment uke responds to being pulled and advances his right foot to protect his stability, tori puts the sole of his left foot above uke's right ankle and, supporting it, he pulls with the left hand in a large motion, combining the right hand with this to throw uke to the left rear (photo 5, 6, 7, 8).

Uke rotates forward and is thrown around the fulcrum of his right ankle.

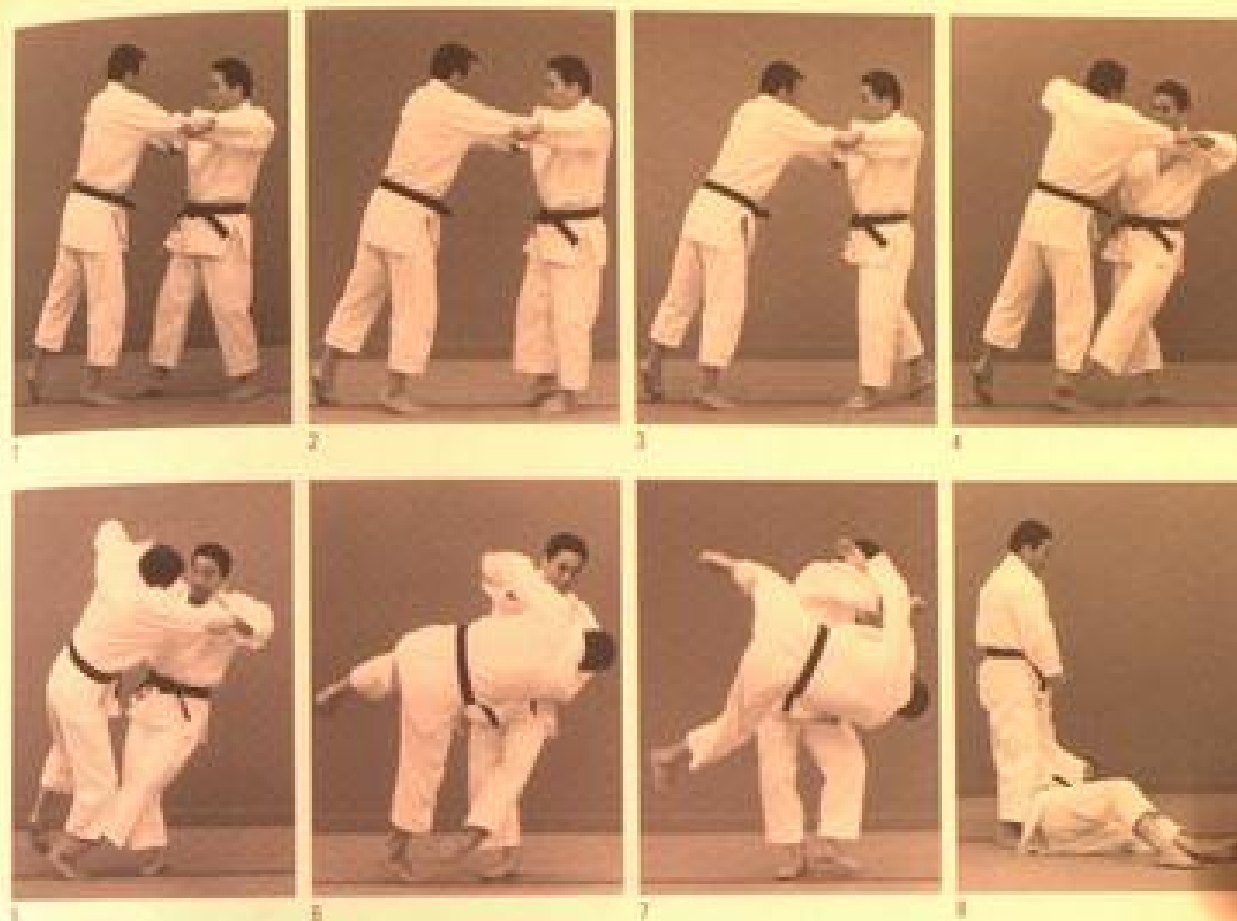
The principles of the Nage no Kata are as follows:

Tori pulls uke and breaks his balance to the right front corner, and at the moment uke steps forward with the right foot (on the second step), tori steps his right foot diagonally back and supports his body weight on it (lifting his left foot slightly). He opens the distance between them and begins to pull uke further to the right front corner and break his balance (waiting for the moment when uke steps forward with his right foot). The key moment at which tori should support his leg with excellent timing is when uke steps forward with the right foot (on the third step) in order to maintain his stability (photo 9).

If we look at the performance of this kata, tori does not step diagonally backward on the second step with the right foot; he will often step in near uke's left foot, or open his body to the right side and, supporting his weight, close the distance between them, and putting his left foot on uke's right ankle to support it.

With the body control (tai-sabaki) in this situation, uke is thrown on the second step and does not get as far as his third step. Thus, the concept is very different from this kata.

When tori supports his body weight with the left foot, he should straighten his waist and bend back slightly to maintain a stable posture.

It is important to break uke's balance by lifting him to the right front corner. In order to do this, tori lifts the elbow upwards to the left with the left hand. He lifts and pulls upwards with his right hand (photo 10), so that uke's weight falls over the tip of his right foot as his balance breaks. Combining this with the action of supporting the left leg, tori turns his body to the left and pulls further to break uke's balance. In time with uke's rotating movement, tori also turns and faces in the same direction as uke and completes the technique by pulling with both hands.

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The concepts of sasae-tsurikomi-ashi and hiza-guruma are similar. In the former, tori puts the sole of his foot on uke's ankle, while in the latter he puts it on uke's knee.

SONO NI
Sasae-tsurikomi-ashi—stepping the right foot inside uke's left foot and supporting with the left foot

Both sides grapple in right natural posture. Tori moves his left foot to the left side and shifts the right foot over while moving to the left side, and leads uke lightly to his right side (photo 11).

Uke is pulled and steps his right foot to the right side and transfers his weight as he begins to lift his left foot to shift over. At that moment, tori steps his right foot inside uke's left foot (with the toes pointing inwards and the body twisting slightly to the left). He lowers his waist slightly and, while bending back lifts and pulls upwards with the right hand and pulls up with the left hand, lifting uke to the right front corner and breaking his balance. Uke's left foot is lifted in the air and his weight falls over the tip of his right foot, as his balance breaks (photo 12.1, 12.2). Tori puts his left foot on the front of uke's right ankle and supports it. He turns his upper body to the left and, combined with the twisting action of the body, he uses both hands to pull and turn, rotates uke's body forward in a large motion, and throws him down (photo 13,14,15).

The key point to this technique is that tori steps in with his right foot in time with uke stepping his right

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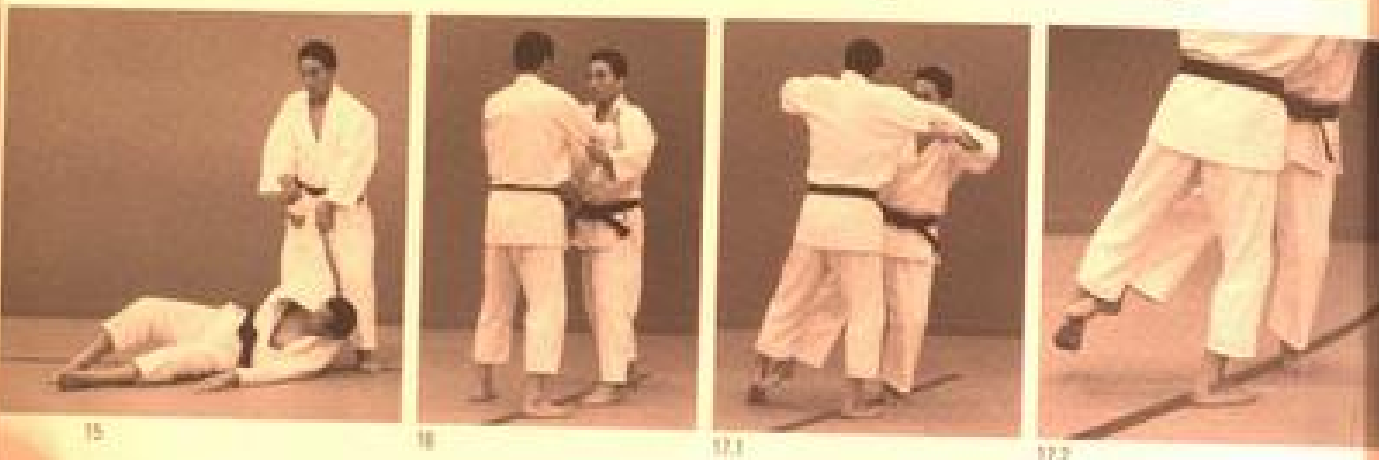
foot to the right, and as uke's left foot lifts off the mat, tori breaks his balance to the right front corner.

Tori, while turning to the left, uses both hands in a circular action as if he is turning a handle, and he pulls down with the left hand (tightening the armpit) to complete the technique.

This technique is similar to harai-tsurikomi-ashi, but differs in that tori supports uke's right leg with the left foot, instead of sweeping it up. For a detailed explanation of their differences see harai-tsurikomi-ashi (p. 128).

APPLICATION

1. Sasae-tsurikomi-ashi — sliding the right leg up uke's left leg

Both sides grapple in right natural posture. Tori steps back with the right foot, then the left foot, then the right foot again, and, while pulling uke, presses his upper body down slightly coming to a halt. Uke begins to return to a stable posture (photo 16).

At this moment, tori lessens the pulling action of both hands so that uke straightens up while stepping back with the left foot. Tori drives the left foot back and puts the top of the right foot lightly on the inside of uke's left ankle, then slides it up so the ankle rises (photo 17.1, 17.2). He steps in with the right foot (supporting his body with it), lifts up with both hands, and breaks uke's balance to the right front corner (photo 18). Using the same principles in sono ni, tori supports uke's right ankle with the left foot and throws him down (photos 19, 20, 21).

The way to position (tsukuri) uke to the right front corner is to slide the back of his right foot up uke's leg, and then from that position to step it down onto the mat while combining the action of both hands to break uke's balance sufficiently.

2. Sasae-tsurikomi-ashi — adapting and changing from osoto-gari

Tori grips the back of uke's collar with the right hand and, grappling him, pulls him forward (photo 22).

Tori executes osoto-gari but uke defends and returns to a stable posture (photo 23).

This time, tori steps his left foot in to the side of uke's right foot, and at the moment he begins to execute osoto-gari, uke defends by leaning forward. At that instant, tori puts his right foot on uke's left ankle and, while supporting it, pulls with the right hand, pushes up with the left hand, and twists his body to the right in a large motion to throw uke (photo 24, 25, 26, 28).

Tori can use the same principles even when he does not adapt from osoto-gari, by stepping in to the side of uke's right foot with the left foot, and, while pulling uke round in an outer circle (tori occupying the inner

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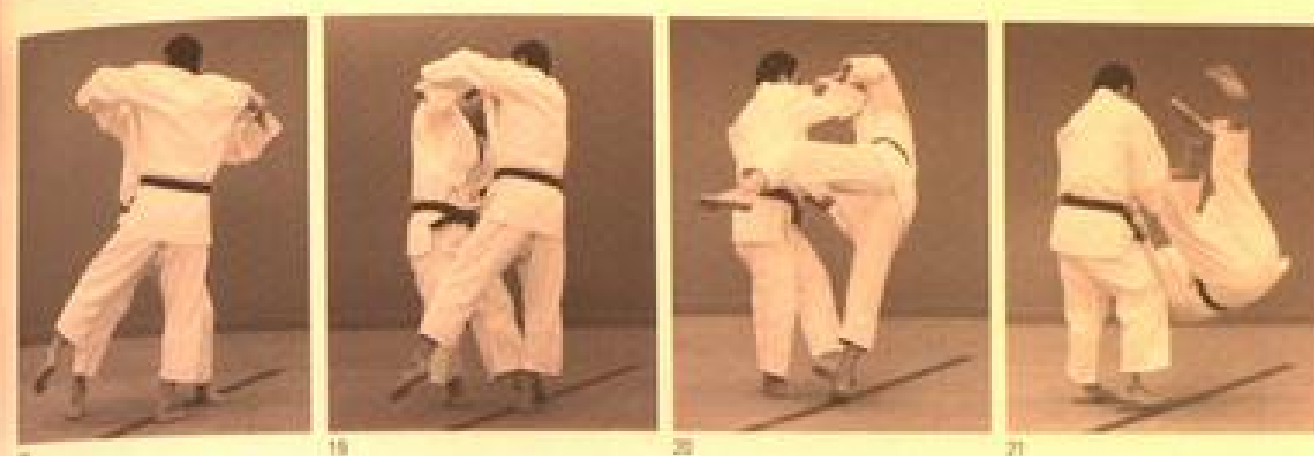

circle), he executes the technique with the right foot supporting uke's left foot.

3. Sasae-tsurikomi-ashi—lifting uke's right arm to break his balance

Both sides grapple in right natural posture. Tori steps back while pulling uke forwards, releases his right hand, and, while holding uke's right arm deep under his arm, pulls it downwards and feints ippon-seoi-nage (photo 29.1, 29.2).

In order to return to a stable posture, uke straightens up while stepping back with his right leg. At that moment, tori steps his left foot inside uke's right foot, inserts his right arm even deeper, lifts up, and turns his body to the right while lifting uke to his left front corner (towards the tip of the left foot), breaking his balance (photo 30.1, 30.2).

Tori puts the sole of his right foot on uke's left ankle and, while supporting it, combines the lifting-up action of both hands with the twisting action of the body to break his balance towards the left front (photo 31, 32, 33).

This technique is executed without a pulling-hand grip, therefore uke is able to respond by putting his left hand on the mat. It is essential, then, for tori to breaks uke's balance sufficiently (by holding his right arm deep and raising it), and to twist the upper body firmly.

3 Harai-tsurikomi-ashi

Tori breaks uke's balance straight forward or to the right (left) front corner while sweeping up the front of uke's right (left) ankle with the sole of his left (right) foot.

SONO ICHI

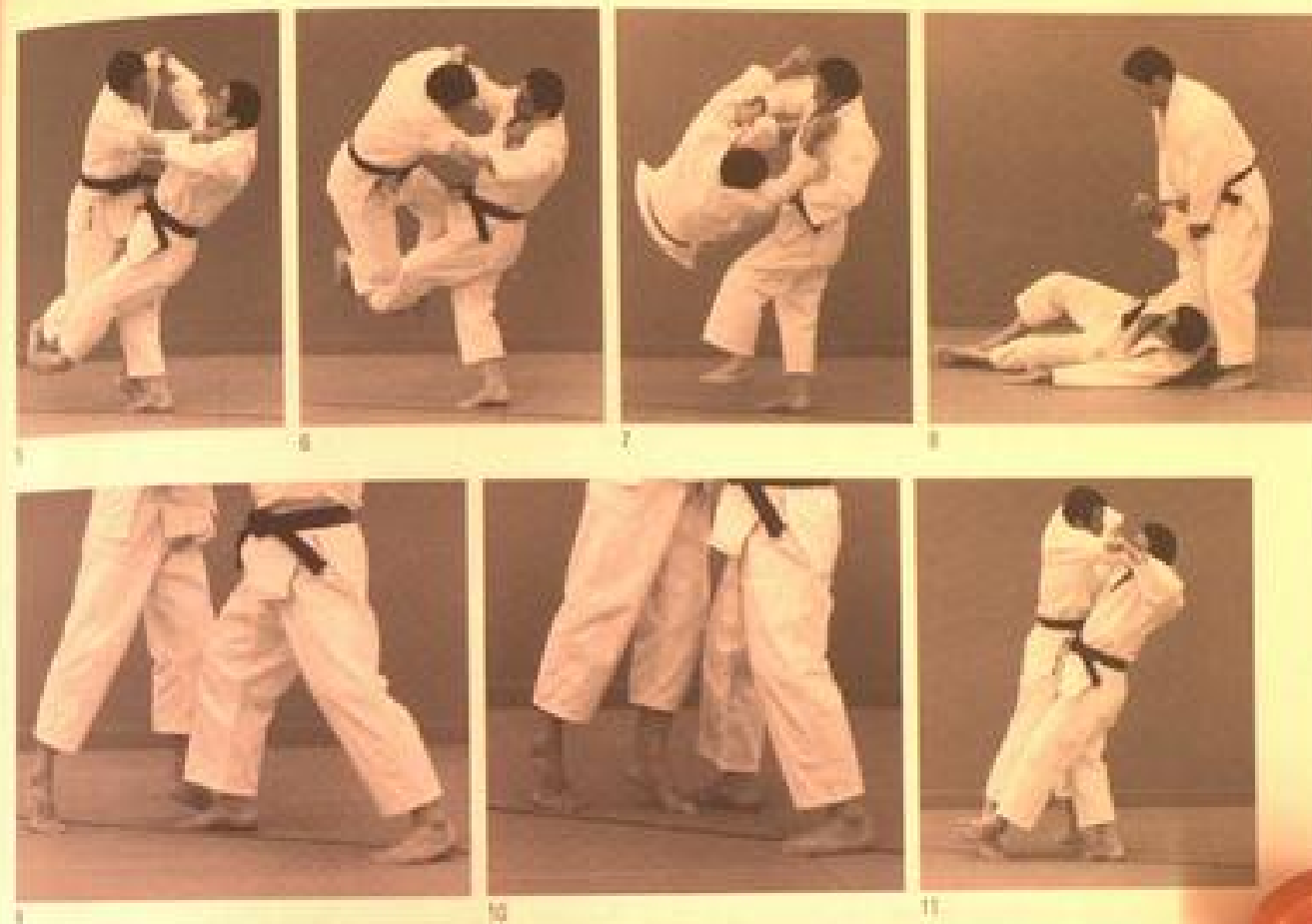
Harai-tsurikomi-ashi—sweeping up at the moment uke steps back with the right foot

Both sides grapple in right natural posture. Tori steps back with the right foot, then the left foot, and assumes a right defensive posture while pressing uke's upper body down slightly with both hands, and comes to a halt. Uke is pulled and steps forward with his left foot, then his right foot, and, responding in right natural posture, begins to return to a stable posture (photo 1).

At this moment, tori lessens the pulling action of both hands and pushes slightly. Uke straightens up and begins to step back with his right foot (photo 2). At the moment uke's right foot passes behind his own left foot and he begins to transfer his weight, tori changes the direction of his left hand and pulls diagonally upwards, combining this with a lifting-up action with the right hand to lift uke straight forward. Uke assumes an unstable left posture with the right foot stepped back, and he stands rigid and straight, as his body weight falls over the tips of both feet and his balance breaks forward (photo 3).

At this moment, tori lowers his waist and steps the right foot in energetically, creating momentum, in front of uke's left foot, and supports his body weight. He swings the sole of his left foot onto the front of uke's right ankle (photo 4), and sweeps the bottom end of uke's right leg up sharply.

Combined with the sweeping-up action of the left leg, he pulls up further with the right hand, and changes the action of his left hand from pulling up to pulling straight down. He turns his wrist and pulls it down to the front of his own left hip to throw uke.

Uke is swept up from the front (with his legs scooped up), flies up in the air in front of tori, and rotates before falling (photo 5, 6, 7, 8).

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KEY POINTS TO THE TECHNIQUE

If uke has already transferred his weight to the right leg in order to maintain his stability, it is too late for tori to position (tsukuri) him properly. Therefore, he must execute the action to lift and break uke's balance at the moment before he transfers his weight.

Tori steps his right foot in so that it points towards the front of uke's left foot (photo 9). This foot must be positioned close to uke. If it is positioned too far away, tori's waist will curve and he will not be able to sweep up sufficiently. There are many situations in which tori supports his body weight on the right leg with the toes pointing inwards (left). In this situation, he will have to open his body to the left and twist in order to execute the throw. Uke's body weight will fall over the tip of his right foot, and the technique becomes sasae-tsurikomi-ashi.

If uke has a wide step, tori generally steps his right foot inside uke's left foot to support his weight. But if uke has a narrow step, tori steps his right foot outside uke's left foot (photo 10).

When tori executes the technique by sweeping up with his left foot, the full power of his body is very important, particularly channelling energy into his right foot from his waist, as is combining this with the action of both hands. In order to do this, tori starts from a posture where he faces uke, then sticks the front of his waist out, bends back, and, bending his right knee slightly, lowers his waist. Then he sweeps up by pulling straight up from below. Tori executes this action as if he is loading uke onto the area of his body from the tip of his left foot to the front of his left hip and the left side of his chest. This is the trick to the sweeping-up action (photo 11).

At the moment he lifts uke and breaks his balance, tori, starting from a slightly wider distance, steps in energetically with his right foot, thereby creating momentum, while maintaining firmness in the action of breaking uke's balance, he sweeps up sharply and firmly with the left foot in one breath.

At this moment he changes the angle of the left foot, and, sliding the little-toe side of the foot up the front of uke's ankle, sweeps up towards uke's rear.

While he sweeps up with the left foot, he must change the direction of the left hand, and pull the fist (with the palm side facing up) down to the front of his left hip with the elbow inside, as if drawing an arc diagonally downwards, while combining the right hand with this to complete the throw. Timing is the important

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factor when changing to the pulling action synchronized with the throw, particularly with reference to the downwards pulling action of the left hand.

SONO NI

Harai-tsurikomi-ashi—sweeping up at the moment uke steps back with his left foot

Both sides grapple in right natural posture. Tori steps back with his right foot, then his left foot, then his right foot again, while pulling uke, and then presses his upper body down slightly and comes to a halt. Uke straightens up and, stepping back with his left foot, begins to return to a stable posture (photo 12).

At this moment, when tori lessens the pulling action of both hands, uke straightens up and begins to step back with his left foot. At that moment, tori drives uke's left foot back by lowering his waist and stepping in slightly with the right foot. He lifts up with the right hand, and pulls up with the left hand, lifting uke to the right front corner to break his balance. Uke is on the verge of stepping his left foot onto the mat to maintain his balance, but is pulled and lifted by tori, so that his left foot rises and his body weight falls onto the tip of his right foot, as his balance breaks (photo 13).

At that moment, tori lowers his waist and steps in energetically with his right foot, creating momentum, to the tip (or the inside) of uke's right foot, and sweeps him up using the principles described in sono ichi (photo 14, 15, 16, 17).

In sono ichi, uke steps back slightly with his right foot, rises up onto the tips of both feet, and his balance breaks straight forward. In sono ni, however, uke's body weight falls over the tip of his right foot, and his balance breaks towards the front right corner. Positioning (tsukuri) uke over the tip of his right foot is also important. If this is insufficient, the sole of uke's right foot will often touch the mat causing friction so that tori cannot perform the sweeping-up action in one breath. Tori will then have to use the supporting form with the left foot and throw him with sasae-tsurikomi-ashi.

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SONO SAN

Differences between harai-tsurikomi-ashi and sasae-tsurikomi-ashi

These two techniques are very similar and it can be difficult to tell them apart. The differences are described in *Gokyo no Waza Kaisetsu* (*Judo* by Kaichiro Samura and Shoichi Nagaoka, published by Kodokan, 1950).

"To clear up any confusion, let's explain the differences between these two techniques. In harai-tsurikomi-ashi, we execute the technique by driving the opponent backwards.

In sasae-tsurikomi-ashi, we pull the opponent forwards to execute the technique. This is how we can generally differentiate them."

According to the judging rules, tori drives uke back and executes the technique on uke's right leg as it steps backwards in harai-tsurikomi-ashi. If tori executes the technique on the forward leg in sono ni, then it becomes sasae-tsurikomi-ashi. This is only a general rule, because if we look at sono ni, based on its actual concept, it is a harai-tsurikomi-ashi technique.

The point is whether the technique is executed by a sweeping action or a supporting action, and the judgement of this depends on the viewpoint of the observer.

It is also possible to judge the technique by the basic differences in the way in which uke is thrown.

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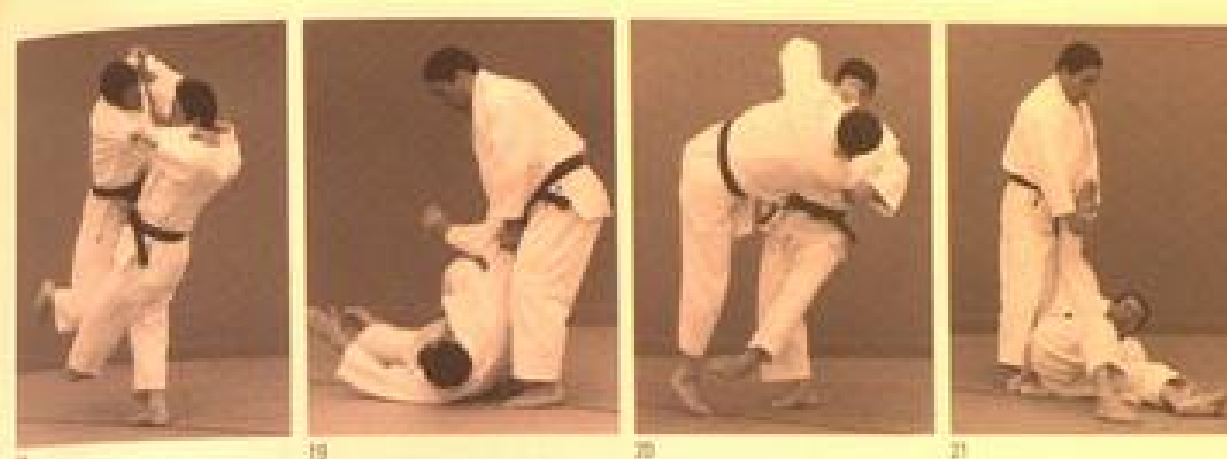
In harai-tsurikomi-ashi, uke's right foot is swept up, and his body flies up in front of tori before falling down in front of him (photo 18, 19).

In sasae-tsurikomi-ashi, uke is drawn through a large circle around the fulcrum of his right foot, and rotates forward (behind tori) as he is thrown (photo 20, 21).

SONO YON

Points to consider on harai-tsurikomi-ashi

Ashi-waza is a particular feature of Kodokan Judo. Isogai, 10th dan, says the following about the fateful match between Kodokan Judo and Tozukaha Yoshin-ryu at the police academy in 1930 (in *Waga 70 nen wo kataru*):

"The story is something like this. In the Police Academy police officer training, they decided to invite a teacher for martial arts training. They discussed which school was better, and it came down to a choice between Tozukaha Yoshin-ryu and Kodokan Judo. At that time the former was the most famous style, while Kodokan Judo was still relatively unknown. They couldn't decide which style was better, so they decided to have a match. This was the first time that Kodokan had ever participated in a competition with another style of martial arts.

"So what was the result? In ten matches, there was one draw and nine victories for Kodokan. Everyone was surprised at this result, but most of all the two sides taking part. This established the name of Kodokan Judo. Since then, other styles of martial arts have gradually declined while Kodokan Judo has shot to the forefront of martial arts.

"In those matches, Kodokan players used small and agile techniques like ashi-harai, kouchi-gari, hiza-guruma, and ouchi-gari to defeat the other side, who used osoto-gari and ne-waza."

Judo techniques with new concepts, particularly the unusual ashi-waza, are recognized all over the world and have heightened the awareness of judo. Jujitsu schools too have expressed their respect at what they call "Kodokan-no-ashi."

4 Deashi-harai

At the moment uke steps his right (left) foot forward (or backward) and transfers his weight onto it, tori reaps it from the rear or from the side with the left foot.

SONO ICHI

Deashi-harai—sweeping at the moment uke steps forward with his right foot

Both sides grapple in right natural posture. Tori advances with the left foot, then the right foot, then the left foot again, and pushes uke's upper body backward with both hands, and, taking a left defensive posture, comes to a halt.

Uke is pushed back and steps back with his right foot, then the left foot, then the right foot again, holds his ground, pushes back, and begins to return to a stable posture (photo 1).

At this moment, tori lessens the pushing action of the left hand and pulls so that uke pushes back and begins to move his right foot forward (photo 2).

Tori acts quickly (faster than uke's movement), and steps his right foot back and round behind his own left heel. He opens his body to the right, while he turns the wrist and pulls back, with his left hand, so that uke takes a big step forward with the right foot to the area in front of tori (photo 3).

At the moment uke steps his right foot onto the mat, and transfers his weight, tori supports his body on the right foot and sweeps uke's right heel with arch of the left foot (photo 4) in the direction towards which

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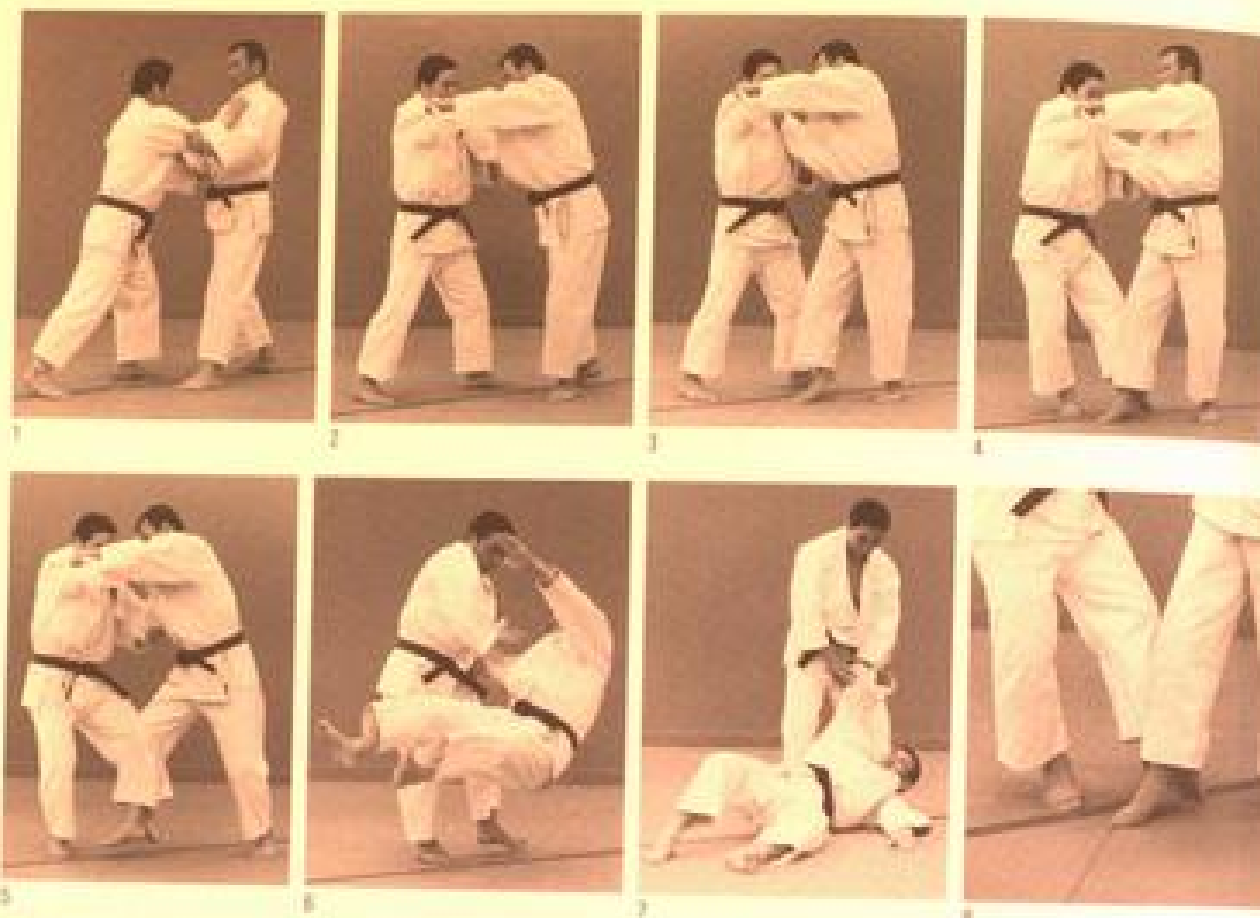

uke is stepping. At the same time, tori pulls downwards with the left hand to complete the throw. Uke's right leg is scooped up as he falls sideways in front of uke (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

Tori takes a big step back with the right foot and, while opening the distance between them, draws uke's right foot out so that he takes a big step. It is important to position uke in an unstable posture from which he cannot adapt.

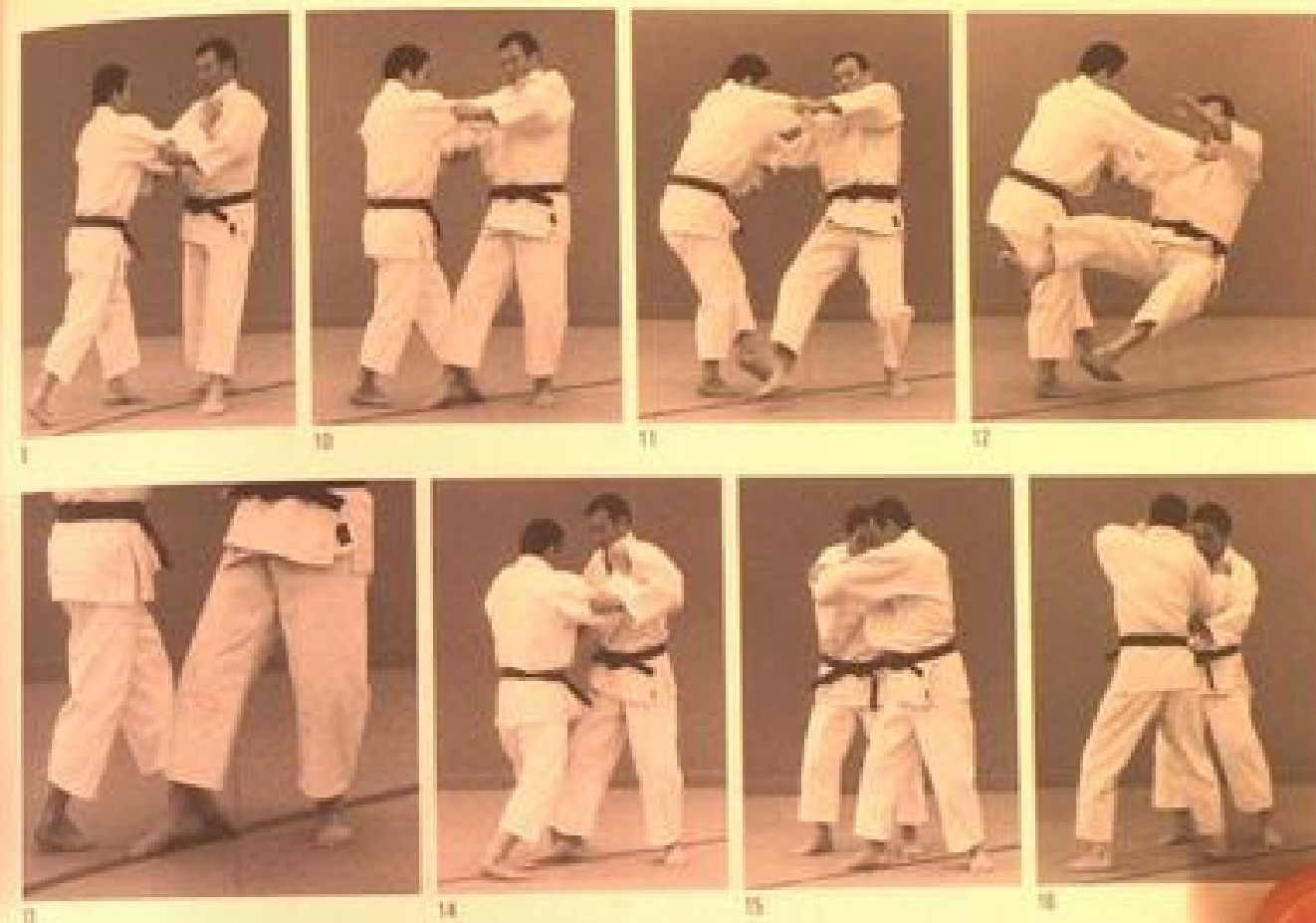
At the moment uke steps his right foot forward, tori steps his right foot back behind his own left heel and, responding to uke stepping forward, opens his body to the right. Thus, uke comes to step his right foot directly in front of tori (photo 8).

Tori should pull with his left hand, keeping his own elbow inside, turning the wrist over (the underside facing up), and pull with the little finger side of the hand in the direction that uke is stepping. The right hand need only accompany the action of the left hand lightly. If tori pushes forcefully, however, uke will be twisted round, therefore disrupting the timing for the sweeping action. The most important point is to perform the sweeping action at the instant uke transfers his weight onto the right foot. If tori is too quick, uke will support his weight on the left foot and lift his right foot to dodge the sweeping action, and if he is too slow, uke will transfer his weight onto the right foot, thereby rendering tori's sweeping action ineffective. Tori puts the sole of his left foot on uke's right ankle and keeping firm contact with it, he slides the little-toe side of the foot on the mat and sweeps by drawing uke in the direction his foot is pointing.

Tori opens his body to the right, and at the moment uke has stepped with his right foot, tori takes a suitable position (in a stable posture so that he can perform the sweeping action effectively), and he combines the sweeping action of the left foot with the pulling action of the left hand. This synchronization of actions is important and requires practice.

APPLICATION

1. Deashi-harai—facing uke head on and sweeping at the moment his right foot touches the mat

Both sides grapple in right natural posture. Tori moves backward and pulls uke forward (photo 9). At the moment uke begins to step with his right foot, tori, facing him head on, steps the right foot behind his own left heel and, while opening the distance between them, pulls uke forward with the left hand, drawing uke's right foot far forward (photo 10).

At the moment uke steps his right foot onto the mat and transfers his weight, tori sweeps uke's right heel with the left foot towards the direction uke's foot is pointing (photo 11, 12).

In sono ichi, tori sweeps uke with his body open to the right, but in this method he sweeps uke facing him head-on, similar to kouchi-gari (photo 13).

Consequently, tori's left leg can be viewed as performing a kouchi-gari reaping action, instead of sweeping. Refer to the explanation on kouchi-gari for details of their differences (p. 140).

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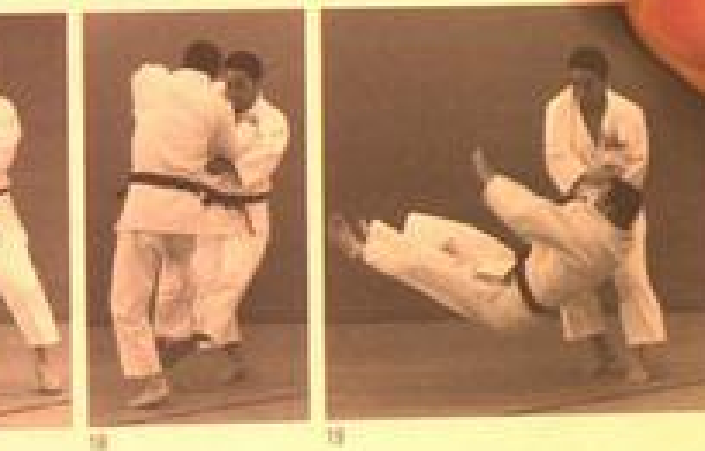
In another situation, at the moment both sides begin to grapple, tori executes the technique by drawing uke's right foot forward with the left hand only. If this is executed with good timing, the technique will be completed cleanly.

2. Deashi-harai—pulling uke round and sweeping at the moment his right foot touches the mat

Both sides grapple in right natural posture. Tori steps his left foot in to the side of uke's right foot (photo 14), and draws his right foot closer, too, while pulling uke round with both hands, as if drawing him through an arc (photo 15). Uke is pulled and steps forward with the left foot, and continues with his right foot to maintain a stable position (photo 16).

At this moment, tori opens his body to the right and pulls down with the left hand (keeping his left elbow on the inside), so that uke steps his right foot forward in front of tori's left foot (photo 17). Tori sweeps uke's right foot with his left foot at the instant uke's right foot touches the mat, and he transfers his weight to it (photo 18, 19).

In this technique, tori occupies an inner circle while he pulls uke round in an outer circle. It is important to

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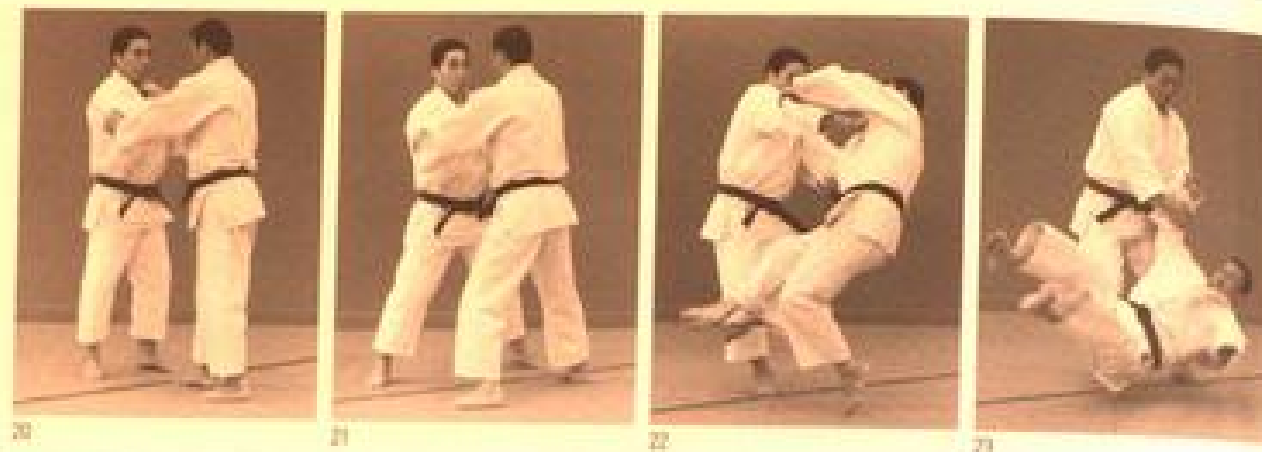
lead uke round in a large circle to draw his right foot out.

SONO NI
Deashi-harai—sending uke to the side and sweeping from the side

Both sides grapple in basic natural posture (photo 20). Tori, while leading uke, shifts lightly to the right side in the tsugi-ashi form with the right foot, then the left foot. Uke is drawn and shifts to his left side in the tsugi-ashi form from the left foot, then the right foot (photo 21).

Tori, still leading uke, lightly shifts two or three steps further to the right side in the tsugi-ashi form, and, seeing an opportunity, pulls down diagonally with the left hand. Uke's right foot is drawn forward, and at the moment it touches the mat, tori sweeps the outside of uke's right ankle with the sole of the left foot towards the side and throws him down (photo 22, 23).

Similar to the *Nage no Kata* of okuri-ashi-harai, tori shifts to the right side and sweeps uke's left foot, which he moves in the same direction. However, tori sweeps up both of uke's legs together in okuri-ashi-harai, while tori sweeps the forward foot only in deashi-harai.

SONO SAN
Deashi-harai—sweeping the right leg from the side at the moment uke steps back

Both sides grapple in right natural posture. Tori advances while pushing uke backwards. Uke steps back with his left foot and, at the moment he begins to step back with the right foot (photo 24), tori sweeps the outside of his right ankle from the side with his left foot (photo 25, 26, 27).

In this situation, tori supports his body weight on the left leg and sweeps from the side when uke's right foot is about to rise off the mat. It is important for tori to act at the moment before uke's right foot separates from the mat or at the moment there is still body weight on the right foot.

APPLICATION
Deashi-harai—sweeping up from the front (diagonally towards uke's rear) when uke begins to step back

Both sides grapple in right natural posture. Tori advances while pushing uke backward. Uke is pushed, steps back with the left foot, and begins to continue with the right foot.

At that moment, tori lifts and pulls with the right

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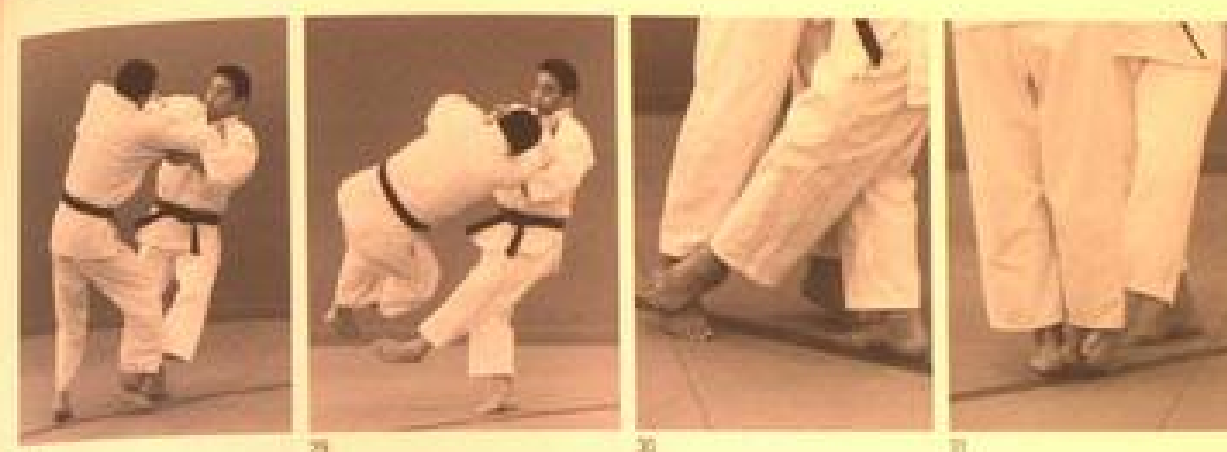
hand and pushes into uke's right armpit with the left hand while stepping his right foot inside uke's left foot. He sweeps up the front of uke's right ankle (as he steps back with it) diagonally towards uke's rear. Uke falls in front of tori (photo 29).

The main principle of tori's sweeping-up action is to swing the leg forward, in a way similar to harai-tsurikomi-ashi. But tori sweeps up the forward right leg; therefore it is a deashi-harai technique. The difference between deashi-harai, harai-tsurikomi-ashi, and okuri-ashi-harai, lies in the position of uke's right leg when it is swept up. In harai-tsurikomi-ashi, tori sweeps up uke's right foot after he moves it past the back of his left foot when stepping back (photo 30). In okuri-ashi-harai, tori sweeps up both of uke's feet together (photo 31).

5 Okuri-ashi-harai

Tori sweeps (or sends) uke's right (left) foot to uke's left (right) with his left (right) foot, and sweeps both legs up to complete the throw.

SONO ICHI
Okuri-ashi-harai—sweeping uke to his left side

Both sides grapple in basic natural posture (photo 1). While controlling uke, tori shifts to the right side in the tsugi-ashi form with the right foot, then the left foot, and, leading uke, moves him to his left side.

Uke is guided by tori and shifts to the left side in the tsugi-ashi form with the left foot, then the right foot.

Tori shifts further to the right by two or three steps and leads uke lightly to his left side. Uke steps with his left foot to the left side and continues with the right foot. At that moment tori sends his right foot to the right side, lifts up with the right hand, and lifts uke up with the left hand by pushing him up slightly diagonally to the left in an upwards curving movement (photo 2). Tori supports his body weight on the right leg, angles the sole of his left foot, puts it below the outside of uke's right ankle (photo 3), and sweeps him up, driving his foot in the direction uke is moving towards. He pulls down with the left hand to throw him down.

Both of uke's feet come together and he flies up to

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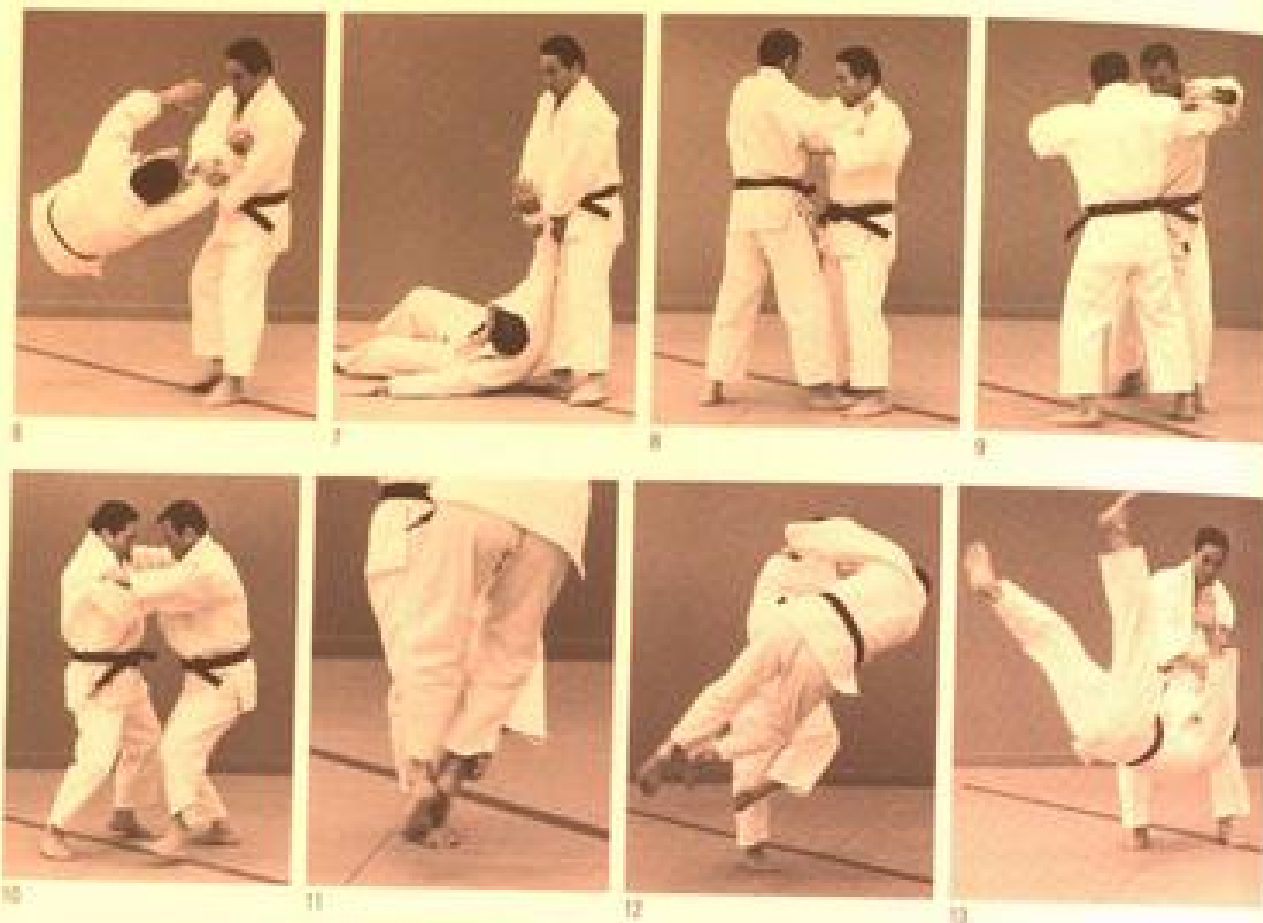

the left side in a large motion and falls down in front of tori (photo 4, 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

Tadao Otaki, 8th dan, says the following about this technique:

"When you shift quickly to the side, you must act and sweep uke's rear foot in the direction he is moving at the moment his weight is supported by neither foot. By sweeping this one foot, you will sweep both feet together and easily throw him in that direction. This is the principle of okuri-ashi-harai. With practice you will be able to see when your opponent shifts his balance between each step, and with a small amount of energy you will be able to sweep and throw a large opponent. It takes hard work and lots of practice to be able to act at the right time to enter the technique. This is part of the subtlety if this technique" (*Judo Jukko*).

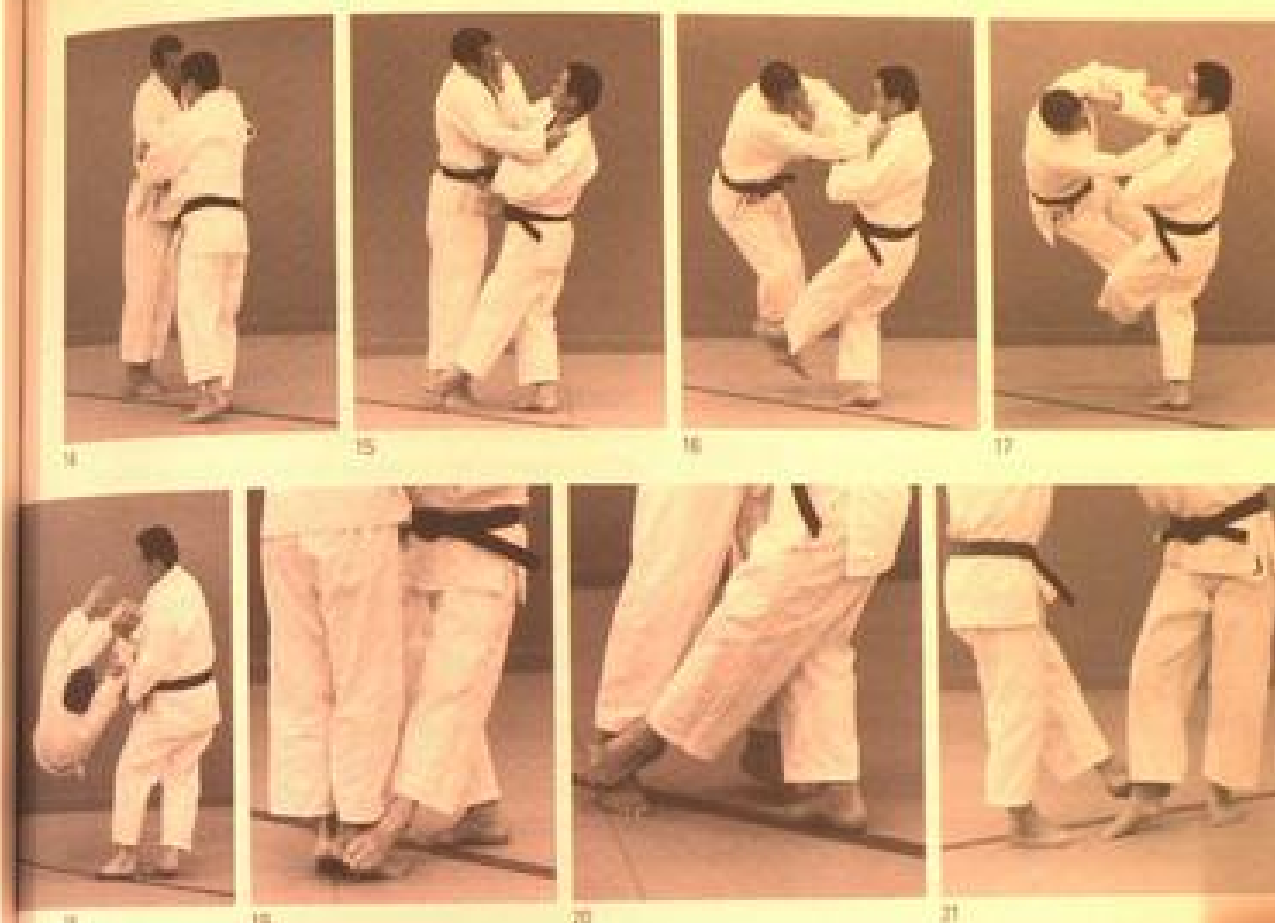
It is important that tori shifts nimbly to the side when he sends uke to the side so that uke does not resist and follow tori's movement to shift to his left side. Tori does not use his hands to move uke, but guides him by shifting his body. It is also important that tori shifts over with his body lowered slightly while also lifting uke's body slightly in order to move him. Tori pushes into uke's right armpit towards the direction he is moving with the left hand (with his wrist curved). Uke's body will rise and his right foot will line up with his left foot.

When tori sweeps up with the left foot, he sticks out his waist, straightens his legs, and sweeps up energetically, channelling the energy from his body into his left leg. It is also important to angle the sole of the left foot for the sweeping action.

Takeshi Sakuraba, 5th dan (later 8th dan), says the following about the method of practice for this technique "Okuri-ashi Renshu-ho" in *Sakko*:

"When I asked Yokoyama, 8th dan, about the finer points of leg sweeping, he said one thing: 'It's all about maintaining firmness in the little toe.' Angling the sole of the sweeping foot maintains firmness in the little toe, but also, importantly, produces a very powerful sweeping action. If you don't angle the foot, not only will the sweeping action be weak but you will also injure your foot and cause your opponent pain. On top of that, the effectiveness of the technique will be halved."

SONO NI
Okuri-ashi-harai — pulling uke round in a circle

Both sides grapple in right natural posture. Tori advances the left foot diagonally forward to the outside of uke's right foot (photo 8). He also draws the right foot backward and diagonally left, and, while opening his body to the right, he pulls uke's body round towards the right rear corner in a circle. Uke responds to tori's pulling action by stepping his left foot, then his right foot, round in an arc, and tries to maintain his balance (photo 9).

Tori pulls uke round again in the same manner and leads him out. Uke moves with his left foot and then begins to move with his right foot, and at that moment tori opens his body towards the right, pulls his left hand inwards, and draws uke's right foot out (photo 10). Tori sends uke's right foot towards uke's left foot with his left foot and sweeps up both legs to throw him down (photo 11, 12, 13).

Similar to the Nage no Kata in uchi-mata, tori occupies the inner circle and pulls uke round in an outer circle to lead him out. It is important for tori's body control to be skilful so that uke responds lightly.

SONO SAN
Deashi-harai — sending uke to his diagonal rear corner

Both sides grapple in right natural posture. Tori pushes uke backward. Uke is pushed and steps back with his left foot, then begins to step back with his right foot. At that moment, tori lifts up with the right hand and uses his left hand to push into uke's right armpit, and sends uke's right foot towards his left foot, so they line up (photo 14). At that moment, tori steps his right foot towards the inside of uke's left foot and, supporting his body weight on it, puts his left foot on the front of uke's right ankle (which he has stepped back with) (photo 15), and sweeps both of uke's feet up diagonally towards his rear. Uke flies up in front of him and falls down (photo 16, 17, 18).

The main principle of sweeping up in this technique is to sweep up from the front, similar to the way in harai-tsurikomi-ashi.

SONO YON
Differences between okuri-ashi-harai, harai-tsurikomi-ashi, and deashi-harai

The placement of uke's feet at the moment tori sweeps him up are different in these techniques. In okuri-ashi-harai, tori sweeps both of uke's feet together with the left foot (photo 19).

In harai-tsurikomi-ashi, tori sweeps with the left foot when uke steps his right foot back past his own left foot (photo 20).

In deashi-harai, tori sweeps with the left foot when uke is about to step his right foot forward past his own left foot (photo 21).

6 Tsubame-gaeshi

Tori dodges uke's sweeping-up movement, then adapts and changes to a sweeping-up movement using the leg that uke has attempted to sweep up, and throws uke down.

SONO ICHI

Tsubame-gaeshi — adapting and changing to deashi-harai from uke's deashi-harai

Both sides grapple in right natural posture (photo 1). Tori shifts to the right side in the tsugi-ashi form from the right foot while leading uke to his left side.

Tori then steps his left foot forward slightly, and, while leading uke to execute deashi-harai, he dexterously shifts to the right side two, three, then four steps. Uke is led to the left side and moves with his left foot, then his right foot (photo 2).

Tori steps with his right foot, then continues with his left foot, and at the moment it is about to touch the mat, uke seizes the opportunity and sweeps up the outside of tori's left ankle from the side with deashi-harai (photo 3).

At the moment uke's sweeping right foot touches tori's left foot, tori supports his body weight on the right leg and lightly lifts his left foot to dodge the sweeping action (photo 4). Uke's right foot cuts through the air and his balance breaks. Tori drives uke's right foot and sweeps up the outside of uke's right ankle with his left foot (photo 5.1, 5.2), while scooping up with the left hand to pull him diagonally downwards in the direction in which his left foot is sweeping. He lifts and pulls with the right hand, combining this with the sweeping action to throw uke down. Uke is thrown onto his side in front of tori (photo 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

In this situation tori leads uke to execute deashi-harai and then adapts and continues to execute tsubame-gaeshi.

Tori can also adapt and continue to execute this technique from uke's okuri-ashi-harai. In this situation, tori cannot adapt from a posture where his feet are lined up. Therefore, at the moment before uke sweeps with his left foot, tori steps back a little with his right foot and, supporting his body weight on it, lifts his left foot to dodge the technique. In all events, tori should cultivate a sharp intuition to be able to adapt and respond instantly. In order to acquire this, tori should practice grappling in basic natural posture in a correct stance combining agile movements with body control, and lead uke in time with the rhythm of his movements.

At the moment uke executes deashi-harai on tori's left foot, tori steps his right foot back slightly and, transferring his weight onto that foot, dodges by moving his left foot back. The technique will not be effective if tori anticipates before responding with this series of movements. Tori must train his body control to respond and adapt quickly at the moment uke sweeps with his right foot.

When tori dodges with the left leg, he does not simply lift up the entire leg in a large movement. Instead, he relaxes his left leg from the knee downwards and, lightly bending it, draws back the lower part of his leg hinging on the knee. The movement will be large and slow if tori moves his left leg out of the way by lifting it, and it will become difficult to dodge the sweeping movement of uke's right leg.

After tori has sidestepped with his left foot, he immediately swings it back in a circle, and sweeps uke's foot towards the direction it is moving. This series of movements must be executed in one moment without hesitation. At the moment tori has adapted to tsubame-gaeshi, he sweeps up powerfully and sharply with the left foot. He also lifts and pulls with the right hand and pulls down sharply with the left hand. It is important to synchronise the sweeping action with the action of both hands.

Prior to this technique being given the name tsubame-gaeshi, it was regarded as the end part of the adapting and continuing technique for deashi-harai.

SONO NI

Tsubame-gaeshi — adapting and continuing to deashi-harai from harai-tsurikomi-ashi

Both sides grapple in right natural posture (photo 9). Uke drives tori back as tori steps back. At the moment tori begins to step back with his right foot, uke steps in to the tip of tori's left foot and, while closing the distance between them, he sweeps up tori's right leg from the front with the sole of his left foot, and begins to throw him with harai-tsurikomi-ashi (photo 10).

At that moment, tori, facing uke head-on, steps his left foot back behind his own right heel, supports his weight on it, lifts the right foot (photo 11), and dodges uke as he sweeps with his left foot, so that uke's left

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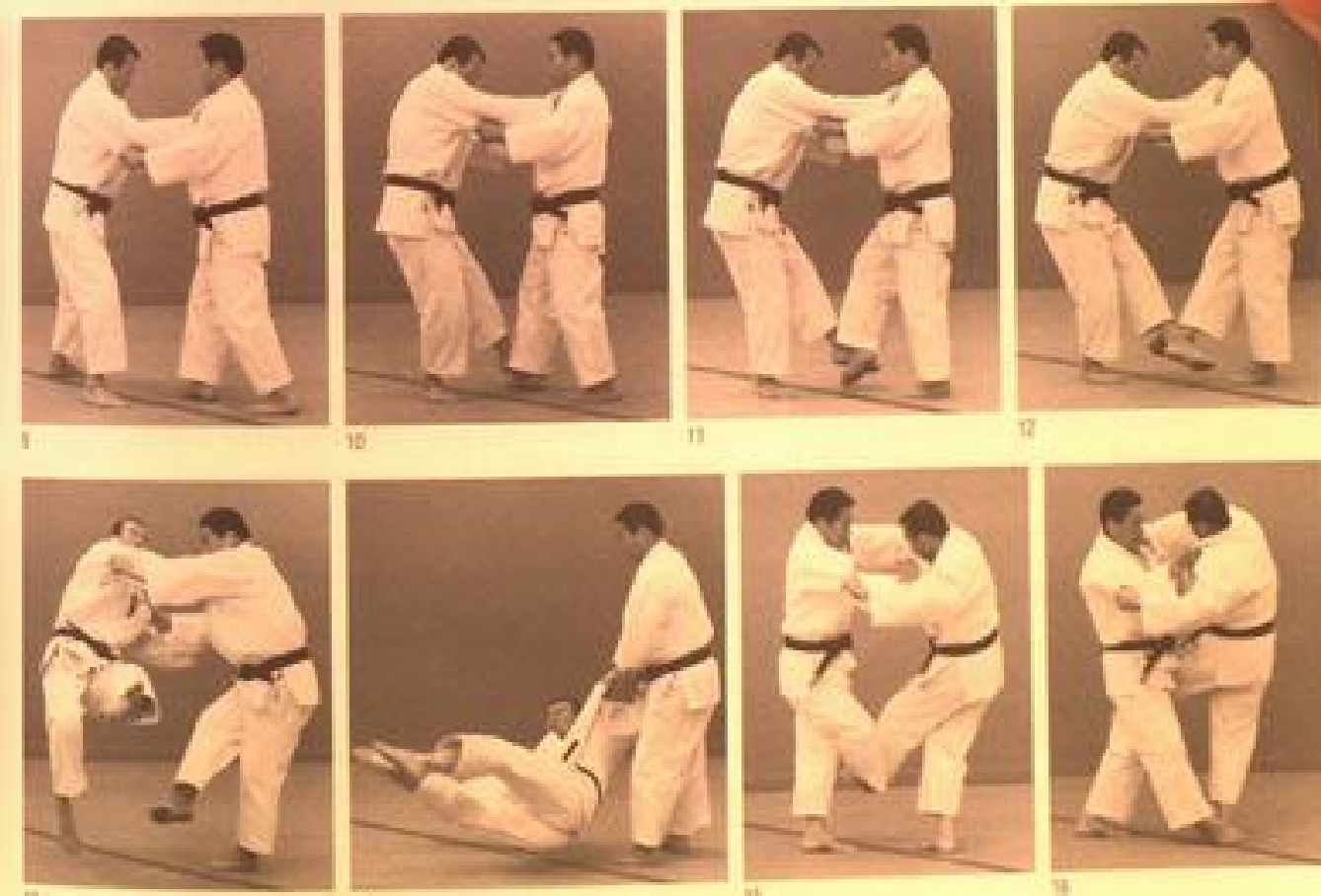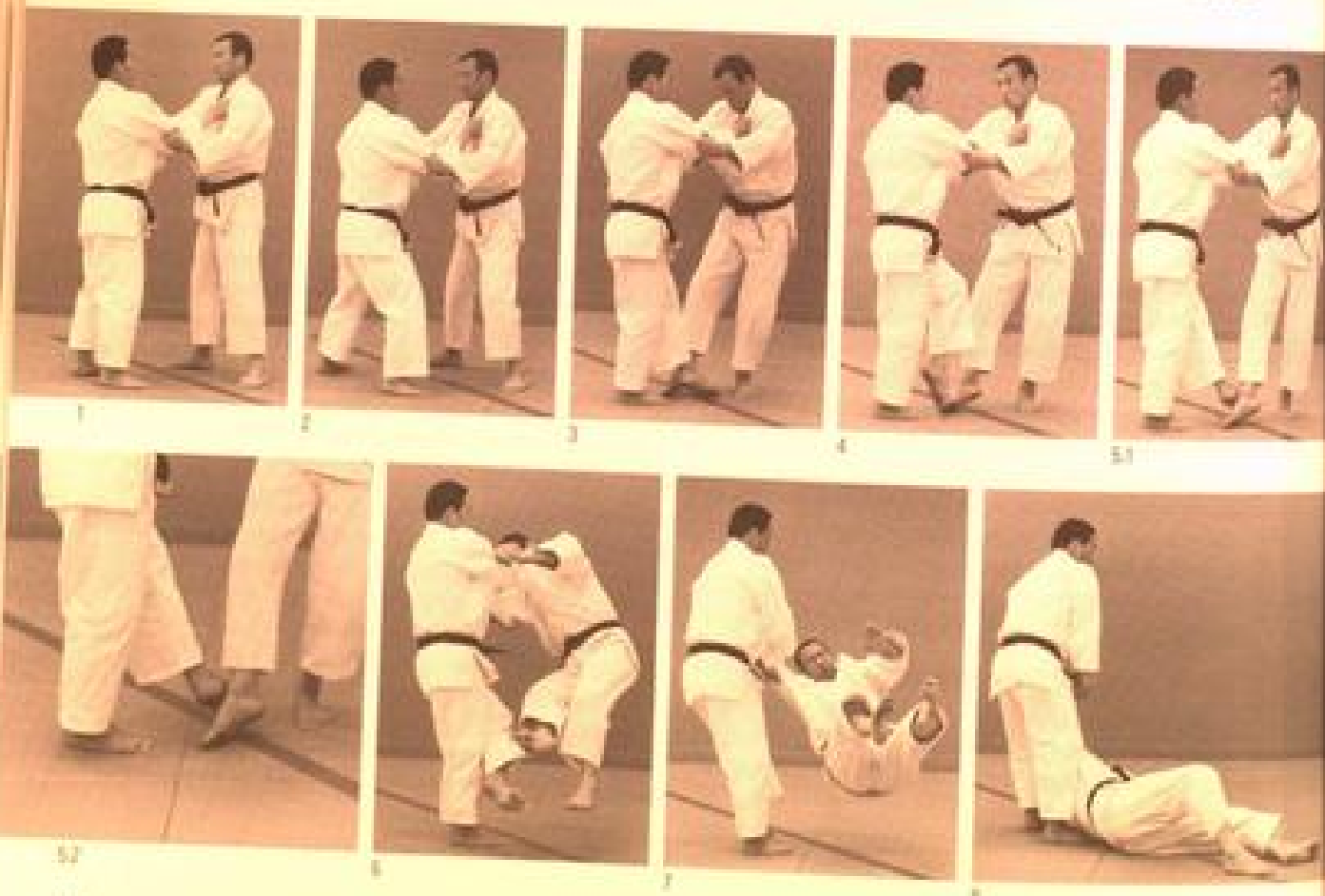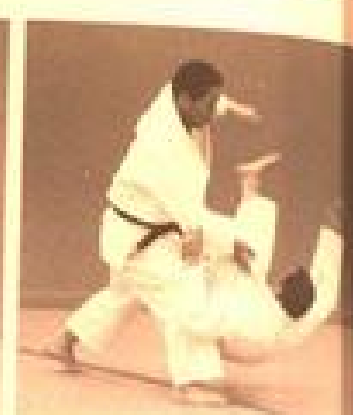
foot cuts through the air and swings forward. Immediately, tori sweeps up uke's left heel with the sole of his right foot in the direction uke's foot is moving, while pushing downwards with the right hand and pulling up with the left hand to adapt and continue to tsubame-gaeshi, and throws him down. Uke is thrown onto his side in front of tori (photo 13, 14).

In sono ichi, tori adapts and continues by shifting to the right. In this technique, however, he does this by moving backward diagonally.

It is important that tori step the left foot back behind his own right heel in order to dodge uke's harai-tsurikomi-ashi. If tori moves his left foot straight backward and sweeps, his foot will be blocked by uke's left foot hooking the inside, and he will not be able to execute the action of sweeping up.

At the moment before uke sweeps with his left foot, tori steps back with his left foot, raises his right foot, dodges, and sweeps. The outcome of the technique depends upon this series of movements (body control) being performed very quickly.

Tori can also adapt and continue to execute tsubame-gaeshi using the body control described here from uke's deashi-harai or okuri-ashi-harai.

When the tori dodges uke's left foot, uke's foot will swing forward, but tori will sometimes not be able to sweep sufficiently with the right foot. In such a situation, tori can execute the technique after his first attempt by reaping uke's right supporting leg with his right foot again. This technique is known as kouchi-gari (photo 15, 16, 17).

In this situation, uke's posture weakens towards the rear, therefore tori steps in with his right foot (after sweeping) and, taking a right defensive posture, pushes uke backward with both hands to throw him down. This technique is known as sumi-otoshi (photo 18, 19, 20).

SONO SAN
Points to consider on tsubame-gaeshi
The meaning of tsubame-gaeshi

The famous Japanese dictionary *Kojien* explains the meaning of tsubame-gaeshi as coming from "a swallow flying, to-ing and fro-ing quickly through the air."

1. A technique in kenjutsu. A technique in which one holds a sword with the tip pointing in one direction. This is then reversed very quickly to cut.
2. To turn the body around very quickly.

In accordance with the explanation above, this technique has been called "tsubame-gaeshi" for a long time because of its similarity to the quickly changing flight path of the swallow.

It was formally named by the Kodokan Waza Research Institute to reflect its unique qualities (October 1982).

7 Kouchi-gari

Tori reaps the inside of uke's right heel with the sole of his right foot so that he falls backward.

SONO ICHI
Kouchi-gari — tori reaps at the moment uke steps forward with his right foot

Both sides grapple in basic natural posture on the right side. Tori advances with the left foot, then the right foot, then the left foot again, and pushes uke's upper body backward with both hands while taking the left defensive posture, then comes to a halt.

Uke is pushed and steps back with his right foot, then his left foot, then the right foot again, holds his ground, pushes back, and begins to return to a stable posture (photo 1).

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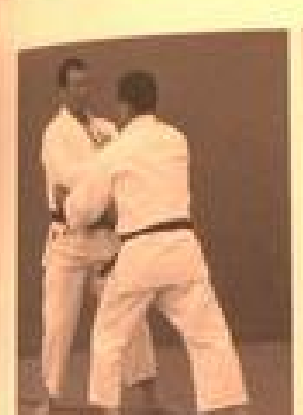
At this moment tori lessens the pushing action of both hands, and pulls. Uke straightens up, pushes back while beginning to step forward with his right foot. At this instant, while facing uke head on, tori steps back with his left foot, thereby opening the distance between them, and pulls with both hands so that uke takes a big step forward with his right foot (photo 2).

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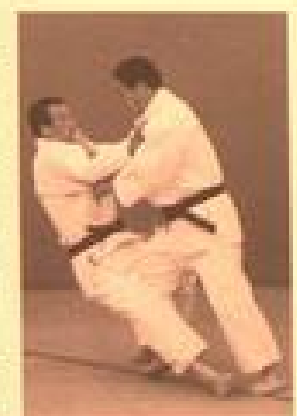
Uke steps his right foot forward and at the moment he transfers his weight onto it, tori supports his body weight on the left foot (photo 3.1, 3.2) while he reaps the inside of uke's right heel in the direction he is stepping with his right foot. At the same time tori pushes backward with the right hand, pulls downwards with the left hand, and reaps uke so that he falls backward. Uke falls backward with both his legs open, landing on his back (photo 4, 5).

KEY POINTS TO THE TECHNIQUE

It is important for tori to position uke in a posture from which he cannot adapt. In order to do this, it is necessary to draw uke so that he takes a big step forward with his right foot. This makes his posture unstable so that he cannot raise his right foot to dodge tori's reaping action.

In this situation, it is important that tori moves backward with body control while facing uke head on. If he attempts to reap with his body facing towards the left, his posture will become unstable as it is opened on the side, therefore not only will the reaping action not be effective but he will also allow uke to raise his foot to dodge the technique and push tori back.

In situations where tori cannot execute the reaping action completely when he is facing uke head on, he should move his forward foot sharply forward, and then he can push tori backward to throw him down.

Seizing the opportunity to reap the right foot is also important. If he reaps too quickly, uke can raise his right foot and dodge it, but if he is too slow uke will transfer his weight onto his right foot, and tori will not be able to reap it effectively. Therefore, tori should act at the moment uke steps his right foot down onto the mat and transfers his weight onto it.

Tori performs the reaping action by pulling his right foot, with the little toe sliding across the mat, in the direction uke's toes are pointing. He also opens uke's feet with the sole of his right foot tight against uke's right heel. In short, the reaping action should be executed in a long movement close to the mat, in the direction of uke's toes. If tori reaps uke's right foot by reaping upwards with his right foot, this will allow uke to adapt and change to hiza-guruma with his right foot.

Regarding the action of both hands, tori pushes with his right hand and pulls with his left hand in the direction in which uke steps his right foot, and breaks his balance backward so that his body weight falls towards the right foot.

SONO NI
Kouchi-gari — tori reaps by opening uke's feet and breaking his balance towards his heels

Both sides grapple in right natural posture. Tori moves with the left foot to the left side and continues with his right foot in this tsugi-ashi form, moving agilely, three, then four steps while leading uke. Uke is pulled and

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moves to the right in time with tori's movements with his right foot, then his left foot, and his right foot again (photo 6).

Tori begins grappling uke in a head-on posture, but when he moves to the side he takes a wider step, and gradually shifts even further to the left side than uke (photo 7).

Uke steps his right foot towards the right and at the moment he transfers his body weight onto it, tori supports his body weight on the left foot and opens uke's legs wide with the sole of his right foot on the inside of uke's right foot (towards the direction he is leading uke). He pulls downwards with both hands so that uke bends forward, and pushes him backwards. Uke's legs open wide, his weight falls over both heels, and his balance breaks backward (photo 8).

While pulling with both hands, tori changes the direction of his right foot to reaping forward and pushes into uke so that he falls backward (photo 9, 10, 11).

KEY POINTS TO THIS TECHNIQUE

When tori opens uke's legs wide, uke will not be able to resist in either a forward or backward direction. Tori then pulls with both hands so that uke leans forward, and then pushes him, so that his balance breaks with his weight over both heels in a posture from which he cannot adapt. Thus, the area of uke's feet touching the mat, and thus the friction with that surface, is reduced so he can be reaped and thrown easily.

Opening uke's legs is the key to this technique. In order to do this, tori moves agilely to his side and leads uke with him. Together with this, it is essential that tori shifts to the left side when he is moving. The shifting action will position his left foot outside the front of uke's right leg, and pivoting on it, he will be able to open uke's right leg to the side to a greater degree.

Therefore, he performs the action of opening uke's feet by sliding the little-toe side of his right foot on the mat surface, and, while maintaining contact with uke's heel, he quickly changes direction and reaps in the direction uke's toes are pointing.

In this situation, tori will not have to execute the reaping action if he is able to open uke's legs sufficiently. Instead, it will be effective to keep his right foot tight against uke's heel, and simply push into uke to throw him down.

In this technique, tori should move agilely to the side in a correct posture, and draw uke in time and rhythm with his movements.

APPLICATION

Kouchi-gari — Tori makes uke lean forward, and breaks his balance over both heels

Both sides grapple in right natural posture. Tori steps his left foot back behind his right foot to take a right han-mi posture. He pulls uke's upper body firmly downwards while moving back. Uke is pulled, and takes a basic defensive posture by opening both feet, while straightening up to return to a stable posture (photo 12).

When tori lessens the pulling action of both hands at this moment, uke begins to straighten up. At the instant he straightens up about halfway, tori pulls and tightens downwards with both hands while pushing uke backward. Uke's weight falls over the heels of both feet and his balance breaks backward in a semi-crouching position (photo 13).

At this instant, tori draws his left foot closer to his own right heel and, supporting his body weight, he reaps uke's right heel with his right foot and pushes in to throw him down (photo 14, 15).

If uke straightens up completely and returns to a stable posture, it will be too late to attempt the technique. Tori must position uke by pushing in and breaking his balance over his heels when uke is in a semi-crouching position, while he has straightened up only halfway.

Tori can also push uke's body up after breaking his balance, so that he bends back, and performs the reaping action (photo 16, 17).

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SONO SAN

Kouchi-gari — tori reaps uke's right foot at the moment he begins to step back

Both sides grapple in right natural posture. Tori moves forward pushing uke slightly. Uke responds by moving backward.

At the moment uke steps back with his left foot, tori moves his right foot between uke's feet, takes a right han-mi posture, and at the moment uke continues to step back with his right foot, tori draws his left foot close to the back of his own right heel, thereby closing the distance between them. He supports his body weight on it, and, while restricting uke's free movement with the sole of his right foot on uke's right heel (photo 18), he pushes with the right hand and pushes downwards with the left hand. Therefore, he synchronizes the pushing action of both hands with the reaping action of the right foot to throw uke down (photo 19, 20).

At the moment before tori reaps uke's foot (which is moving back), uke can move his left foot back, thereby opening the distance between them. He then supports his body weight on that foot, and can raise

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moves to the right in time with tori's movements with his right foot, then his left foot, and his right foot again (photo 6).

Tori begins grappling uke in a head-on posture, but when he moves to the side he takes a wider step, and gradually shifts even further to the left side than uke (photo 7).

Uke steps his right foot towards the right and at the moment he transfers his body weight onto it, tori supports his body weight on the left foot and opens uke's legs wide with the sole of his right foot on the inside of uke's right foot (towards the direction he is leading uke). He pulls downwards with both hands so that uke bends forward, and pushes him backwards. Uke's legs open wide, his weight falls over both heels, and his balance breaks backward (photo 8).

While pulling with both hands, tori changes the direction of his right foot to reaping forward and pushes into uke so that he falls backward (photo 9, 10, 11).

KEY POINTS TO THIS TECHNIQUE

When tori opens uke's legs wide, uke will not be able to resist in either a forward or backward direction. Tori then pulls with both hands so that uke leans forward, and then pushes him, so that his balance breaks with his weight over both heels in a posture from which he cannot adapt. Thus, the area of uke's feet touching the mat, and thus the friction with that surface, is reduced so he can be reaped and thrown easily.

Opening uke's legs is the key to this technique. In order to do this, tori moves agilely to his side and leads uke with him. Together with this, it is essential that tori shifts to the left side when he is moving. The shifting action will position his left foot outside the front of uke's right leg, and pivoting on it, he will be able to open uke's right leg to the side to a greater degree.

Therefore, he performs the action of opening uke's feet by sliding the little-toe side of his right foot on the mat surface, and, while maintaining contact with uke's heel, he quickly changes direction and reaps in the direction uke's toes are pointing.

In this situation, tori will not have to execute the reaping action if he is able to open uke's legs sufficiently. Instead, it will be effective to keep his right foot tight against uke's heel, and simply push into uke to throw him down.

In this technique, tori should move agilely to the side in a correct posture, and draw uke in time and rhythm with his movements.

APPLICATION
Kouchi-gari—Tori makes uke lean forward, and breaks his balance over both heels

Both sides grapple in right natural posture. Tori steps his left foot back behind his right foot to take a right han-mi posture. He pulls uke's upper body firmly downwards while moving back. Uke is pulled, and takes a basic defensive posture by opening both feet, while straightening up to return to a stable posture (photo 12).

When tori lessens the pulling action of both hands at this moment, uke begins to straighten up. At the instant he straightens up about halfway, tori pulls and tightens downwards with both hands while pushing uke backward. Uke's weight falls over the heels of both feet and his balance breaks backward in a semi-crouching position (photo 13).

At this instant, tori draws his left foot closer to his own right heel and, supporting his body weight, he reaps uke's right heel with his right foot and pushes in to throw him down (photo 14, 15).

If uke straightens up completely and returns to a stable posture, it will be too late to attempt the technique. Tori must position uke by pushing in and breaking his balance over his heels when uke is in a semi-crouching position, while he has straightened up only halfway.

Tori can also push uke's body up after breaking his balance, so that he bends back, and performs the reaping action (photo 16, 17).

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SONO SAN
Kouchi-gari—tori reaps uke's right foot at the moment he begins to step back

Both sides grapple in right natural posture. Tori moves forward pushing uke slightly. Uke responds by moving backward.

At the moment uke steps back with his left foot, tori moves his right foot between uke's feet, takes a right han-mi posture, and at the moment uke continues to step back with his right foot, tori draws his left foot close to the back of his own right heel, thereby closing the distance between them. He supports his body weight on it, and, while restricting uke's free movement with the sole of his right foot on uke's right heel (photo 18), he pushes with the right hand and pushes downwards with the left hand. Therefore, he synchronizes the pushing action of both hands with the reaping action of the right foot to throw uke down (photo 19, 20).

At the moment before tori reaps uke's foot (which is moving back), uke can move his left foot back, thereby opening the distance between them. He then supports his body weight on that foot, and can raise

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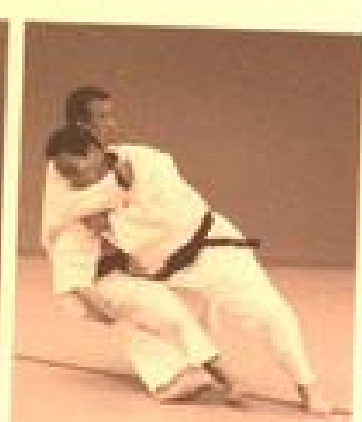
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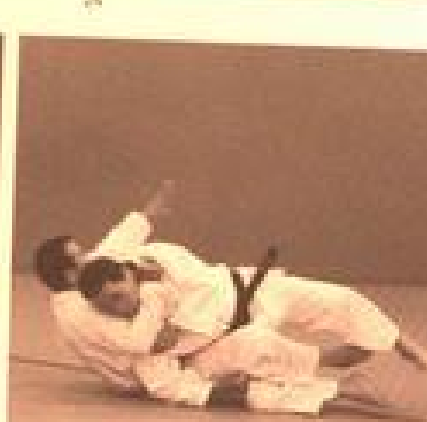
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his right foot to dodge tori's technique in a stable posture. In this case, tori will often maintain the close contact of the sole of his right foot with uke's right heel, then, pulling and tightening with both hands, he advances, pushing uke backward to throw him down.

At this point, tori can also put the sole of his right foot on uke's right ankle, bend his right knee, put it tight against the bottom of uke's right knee, and push into him to throw him down. Essentially, it is effective to maintain contact with uke's right foot when he tries to raise it to dodge the technique (photo 21).

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APPLICATION
Kouchi-gari—tori makes uke bend forward, and reaps the leg with which he steps back

Tori grips the back of uke's collar with his right hand, grips uke's right middle sleeve with the left hand, and, drawing him, grapples in a right han-mi defensive posture (photo 22).

Tori pulls downwards with both hands while moving back and pulling uke out. Uke responds by bending forward at the waist, and, while straightening up, moves backward and begins to return to a stable posture. At that moment, tori drives into uke while still pulling with both hands. He restricts the free movement of uke's right foot (as he begins to step back with it) with the sole of his right foot and reaps it, while pushing into him to throw him down (photo 23, 24).

The key in this technique is to position uke in a posture from which he cannot adapt by making him bend forward from his waist.

SONO YON
Kouchi-gari—dropping down while holding uke's right leg

Both sides grapple in right natural posture. Tori takes a deep grip of uke's right armpit with the left hand, grips uke's left front collar with the right hand, and while

moving backward makes uke take a big step forward. At the moment uke transfers his body weight onto the right leg (photo 25), tori inserts his right arm under uke's right armpit, and, while holding uke's right leg under his own right armpit, he inserts his right leg between uke's legs. He puts his right heel against uke's right foot, placing it tight against the side of his ankle, and transfers his weight onto it, then grips the outside of uke's knee (on the gi) with the left hand. Uke steps back with his left foot and tries to maintain his stability (photo 26).

Tori brings his left foot close to his own right heel, then transfers his body weight even more onto uke, while breaking his balance backward, and pulls firmly with the left hand. He puts his neck and right cheek against the inside of uke's right hand and elbow, holds uke's right leg between his own right arm and right leg, then with his body tight against uke's chest, he drops down onto his side with uke's right leg as the center. Uke falls backward (photo 27, 28).

This technique is also known as daki-kouchi and sutemi-kouchi. Kouchi-gari is an ashi-waza technique, but in this situation the technique comes under yoko-sutemi-waza. Thus, kouchi-gari comes under two classifications.

In some situations, tori throws uke at this point by rotating forward of his own volition. This means dropping in a rotating movement with the aim of separating from uke's body, because uke is being held on tori's back and can therefore continue to a shime-waza (photo 29, 30).

In 1995, the AJJF set daki-kouchi apart from kouchi-gari, and gave it the name kouchi-makikomi under the classification of yoko-sutemi-waza.

8 Ouchi-gari

Tori reaps uke's left leg from the inside with his right leg so that uke falls onto his back.

SONO ICHI
Ouchi-gari—drawing uke's left foot out

Both sides grapple on the right side in basic defensive posture. Tori steps forward with his left foot, then his right foot, while pushing uke's body backward to break his balance, then comes to a halt in right defensive posture.

Uke responds by stepping back with his right foot, then his left foot, and holds his ground. Then he pushes back and begins to return to a stable posture (photo 1).

At this moment, tori lessens the pushing action of his right hand, so that uke straightens up and, while pushing back, begins to step forward with his left foot. At the moment he does this, tori steps his left foot outside the tip of uke's right foot (photo 2), steps his right foot between uke's feet, and, while lifting it lightly, pulls with the right hand to lead uke so that he steps his left foot towards the rear of tori's right foot (photo 3).

At the moment uke steps his left foot forward, places it onto the mat and transfers his weight, tori changes from pulling with the right hand and pushes against uke's left shoulder. He breaks uke's balance towards his rear, and slightly pushes up uke's right elbow with the left hand. Supporting his body weight on the left foot, he inserts his right leg through the inside of uke's legs, and puts the back of his right knee across the back of uke's left knee (photo 4). He draws a semicircle on the mat with the tip of his right foot as he reaps uke's forward left foot, opening it out. He twists his body to the right, and at the same time he pushes down with the right hand lifts and pulls with the left hand, reaping

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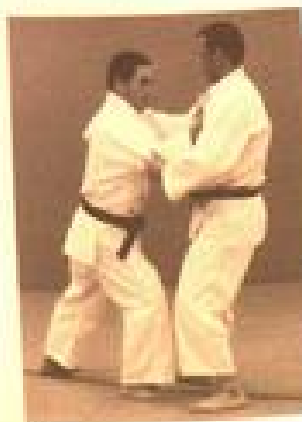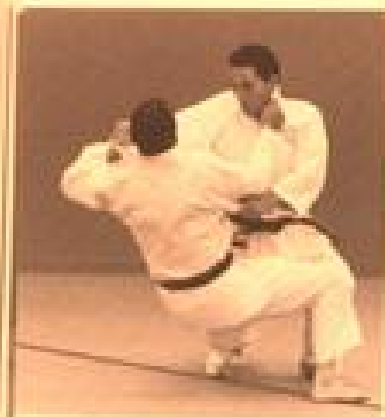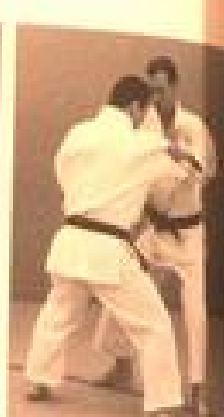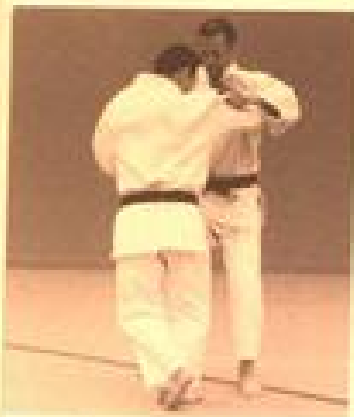
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uke so that he falls backward, while leaning on uke with his upper body.

Uke's left leg is reaped, his feet open and his balance breaks backward, then he falls onto his back (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

Tori controls uke in an unstable posture so that he is not able to lift his left foot and dodge the reaping action.

The principle of this technique is to push uke, then lessen this action. Then, while pulling, his left foot outside the tip of uke's right foot, and opening his body slightly to the left, he then pulls and turns uke's body so that he takes a big step with his left foot to the rear of tori's right foot. Then, at the moment uke steps his left foot onto the mat and transfers his weight, tori executes a wide reaping action in the direction uke is stepping.

The action of tori's right hand at this moment is to lessen the pulling action, and push uke backward in a circular movement. He synchronizes the left hand with the action of the right hand, tightens the left armpit, and pushes uke back with the fist under uke's right elbow while raising it slightly. If he lifts the left elbow and pulls, uke will twist the right, he will support his body with the right foot stepped back, and will be able to lift the left foot to dodge tori's reap. Therefore, not only will the technique prove ineffective but it will

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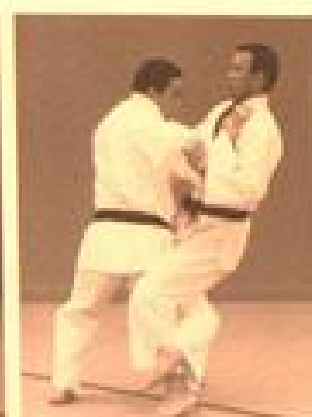
also allow uke to adapt and continue to execute ouchi-gaeshi or kosoto-gake.

It is also important that tori seizes the opportunity to reap uke's leg at the correct moment. If he reaps too quickly, uke will raise his left foot and dodge the reap. However, if he is too slow, uke will transfer his weight onto the left foot, thus rendering tori's technique ineffective.

If the technique is executed with accurate timing, uke will be thrown backward sharply and land on the spot.

Tori reaps with his right leg by placing the back of his knee across the back of uke's left knee. In some situations, he can also insert his right leg lightly and place

his right calf across uke's left calf, or his right ankle across uke's left ankle, to execute the technique.

SONO NI
Ouchi-gari—tori opens uke's feet and breaks his balance over his heels

Both sides grapple on the right side in basic defensive posture (photo 7). Tori moves with his right foot to the right side, and moves with his left foot as well, three to four steps in the tsugi-ashi form, moving agilely while leading uke over as well. Uke responds in time with tori's movement and shifts to his left side with the left foot, then his right foot (photo 8). Tori faces uke head-on at first, but he changes his posture when he moves over by taking a wider step and shifting even further to the right side than uke. At the moment before uke steps his left foot to the left side, tori opens his body slightly to the left, while stepping his left foot behind his own right heel and supporting his body weight, and while raising his right foot lightly, he pulls uke out in a large movement so that he steps to the left side with his left foot (photo 9).

In time with uke stepping his left foot to the left side, tori steps his right foot lightly between uke's feet, and places his right ankle across and against the inside of uke's left ankle (photo 10). Uke begins to move his left foot, but tori reaps uke's left foot open towards his left side (while facing him directly). At the same time, he presses downwards with both hands and pushes, so that uke's legs open wide. His weight falls over both of his heels and his balance breaks backward (photo 11.1, 11.2).

Tori sweeps with the right leg, while still pulling with both hands, and pushes uke backward (photo 12).

Uke is completely unable to resist towards the rear with both of his legs wide open. Opening uke's legs wide is the key to this technique. It is easier to open his legs to the side if tori lightly places his right ankle across uke's ankle.

Tori moves agilely to the side, while leading uke with him, and opens uke's left leg by sliding the little toe side of his right foot on the surface of the mat. He twists his waist to the right, while facing uke directly, and reaps and pushes him down.

The concept of this technique is similar to that of kouchi-gari.

APPLICATION
Ouchi-gari—breaking uke's balance over both heels

Both sides grapple in right natural posture. Tori steps his left foot back behind his right foot, taking a right han-mi posture, and pulls uke's upper body downwards while moving backward. Uke responds in a defensive posture, straightens up, and begins to return to a stable posture (photo 13).

At this moment, tori lessens the pulling action of both hands, and, at the moment uke straightens up halfway, tori pulls and tightens downwards with both hands while pushing him back, so that uke's balance breaks backward as his weight falls over his heels, in a semi-crouching posture. At the same time, tori brings his left foot closer to the outside of his own right heel (photo 14).

Tori places his right calf across and against uke's left calf, and reaps in a wide motion while pushing him down (photo 15, 16).

If uke straightens up completely and returns to a stable posture, it is too late to execute this technique. Tori should act at the correct time: when uke has straightened up halfway and is in a semi-crouching position, by pushing him backward so that his balance breaks over both heels.

SONO SAN
Ouchi-gari—uke steps back with his left leg, tori reaps it with his right leg

Both sides grapple in right natural posture. Tori moves forward while pushing uke slightly. Uke responds by moving backward.

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At the moment uke has stepped back with his right foot, tori steps his right foot between uke's feet, taking a right han-mi posture, and pushes while pulling down with both hands (photo 17).

Uke continues to move back and begins to step with his left foot. At that moment tori brings his left foot close to his right heel, thereby decreasing the distance between them, and supports his body weight on it. He inserts his right leg inside uke's legs, and, placing his calf across uke's calf, he stops uke's left leg from moving backward (photo 18), then he pulls and tightens with both hands and pushes forward. He synchronizes this with the reaping action of the right leg so that uke falls back (photo 19).

This technique is executed as uke steps back with his left foot. Therefore, if tori is too slow, uke will step back onto his right foot at the moment before tori's reaps, thereby opening the distance between them, and will raise his left foot to dodge tori's technique in a stable posture. This is why tori will often push forward while maintaining the contact of his right leg with uke's left leg. At that point, it is essential to push towards uke's rear sharply with the forward leg, while reaping him.

In this situation, tori holds uke's neck with his right arm, and, while pulling and controlling uke's body, he throws uke down by leaning on his body (photo 20).

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SONO YON

Ouchi-gari — while lifting uke's right leg up with the left hand

At the moment both sides begin to grapple, tori grips uke's left collar with the right hand and presses down uke's right elbow with the left hand (photo 21).

At the moment uke channels energy into the right hand to grip the back of tori's collar, tori pushes with his left hand and releases it. At the same time, he pulls uke out with the left hand in one breath, and steps his right foot between uke's feet, while lowering his waist. He enters inside uke's chest, and breaks uke's balance towards the left rear corner by pushing the right side of uke's chest with his right shoulder (photo 22).

Uke's balance breaks to the rear, and at the moment he transfers his weight onto the left foot, tori brings his left foot closer to the right foot, thereby closing the distance between them. He lifts uke's right leg up from the back of the knee with his left hand, so that uke stands on one leg (photo 23), and reaps uke's left leg with his right leg (photo 24, 25).

If uke manages to take a grip of the back of tori's collar, tori should lower his head and pass under uke's right armpit. At the same time, he should brush uke's right elbow to the side with his left hand, and execute the reap using the principles described before.

This technique was in existence at the time the Kodokan was established, but it is thought that it was not in use in randori. The technique was developed and refined at the start of the Taisho era (around 1915), and came to display the power of randori-waza, which explains why it was included in the Shin Gokyo no Waza.

It is not clear whether there was such a technique in the koryu styles, but uchi-kake has been in use in sumo wrestling for a long time, as has kawazu-gake, which is very similar. The relationship between sumo techniques and jujutsu techniques is very strong, which indicates the possible existence of such a technique in jujutsu.

Ouchi-gari is mentioned in probably the oldest copy of *Kodokan Judo Kogi*:

"If ouchi-gari corresponds to osoto-gari, then kouchi-gari corresponds to kosoto-gari.

In this technique, insert your right or left leg between the opponent's thighs, similar to uchi-mata. But rather than pulling, like in uchi-mata, or even using your hands much, you sweep his left thigh with the inside of your right thigh (or his right thigh with your left thigh), sweeping from his rear towards his front."

Later on this technique developed and changed. Even now, variations of this technique are being developed, and it continues to foster many judo-ka of note.

9 Ouchi-gaeshi

At the instant uke reaps tori's leg with ouchi-gari, tori executes the counter technique by sweeping uke's leg from the outside. He can also raise that leg to avoid the technique and twist to the right side (or the left side) to execute the counter technique.

SONO ICHI

Ouchi-gaeshi — tori counter-reaps uke's ouchi-gari on his right leg (ashi-waza)

Both sides grapple in right natural posture. Uke advances, pushing tori, and comes to a halt in right defensive posture. Tori responds by holding his ground and begins to push back. At this instant uke lessens the pushing action of the right hand and pulls. He draws tori's left foot forward and begins to execute ouchi-gari (photo 1).

Uke steps his left foot in front of tori's right foot (photo 2). At the moment he pulls with the right hand, tori quickly steps in with his left foot, and also moves with his right foot to support his body, and, while maintaining stability, he lightly lifts the left foot that uke attempts to reap (photo 3, 4).

At the moment uke's right leg touches tori's left leg as he is reaping, tori lifts and pulls with the right hand, then pulls with the left hand, and lifts uke, drawing his upper body out slightly, while breaking his balance (photo 5).

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Thus, uke reaps with the right leg from an unstable posture, and tori counter-reaps uke's right leg in time with uke's reaping movement with his left leg.

Uke's right leg is scooped up and he falls sharply on the spot (photo 6, 7).

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KEY POINTS TO THE TECHNIQUE

Tori must respond to uke's ouchi-gari from a stable posture in order to be able to counter-reap. Then, at the moment uke begins to draw tori's left foot out, tori steps in (in front) with his right foot instead, and raises his left leg lightly to respond to uke's reaping action. Tori must execute his body control instantly, otherwise he will not be able to counter-reap.

Furthermore, at the instant uke's right leg touches tori's left leg, tori must respond by lifting his left leg, with a lightness and flexibility from the knee downwards. At that point, tori lifts uke towards his rear (the left rear corner) with both hands, thereby breaking his balance, and synchronizes the action of counter-reaping with his left leg in time with the action of uke reaping.

In order to respond when there is a slightly greater distance between them, tori can counter-reap towards the side with the left leg.

If tori executes his counter-attack in time with the action of uke reaping, uke will be thrown cleanly in an instant without any resistance. However, uke will not fall instantly if tori's timing is too slow. In such a situation, tori must lean on uke's body to throw him down. The technique executed by tori in sono ichi is called kosoto-gake, but because he adapts and continues from his opponent's ouchi-gari, the technique is called ouchi-gaeshi.

SONO NI
Ouchi-gaeshi — tori counter-reaps uke's ouchi-gari on his right leg and his left pivoting foot

Both sides grapple in right natural posture. Uke advances while pushing tori, and, while driving his left leg back, begins to execute ouchi-gari (photo 8).

At that moment, tori quickly steps his right foot back and round behind his own left heel, thereby decreasing the distance between them. He supports his weight on the right leg and lightly lifts the left leg, and responds to uke reaping with the right leg in this posture (photo 9).

At the moment uke reaps with his right leg, tori lifts and pulls uke with his right hand, and pulls with the left hand to lift him and break his balance (photo 10). He dodges uke's reaping action with his left leg, while lifting and pulling uke with both hands. He puts the tip of his left foot on the heel of uke's left foot, on which he is pivoting (photo 11.1, 11.2), and counter-sweeps both uke's left foot and right leg (photo 12, 13, 14).

In sono ichi, tori executes the counter-technique on the leg with which uke attacks, while in this technique he counter-reaps the right leg and the left pivoting foot together. Accordingly, tori's left foot will not be able to reach to uke's left ankle if uke stands too far away from him, and he will be unable to execute the counter-reap in a stable posture.

If tori responds in close proximity to uke, he should reap by pulling towards himself, and if he stands far away, he should reap by sweeping towards the side.

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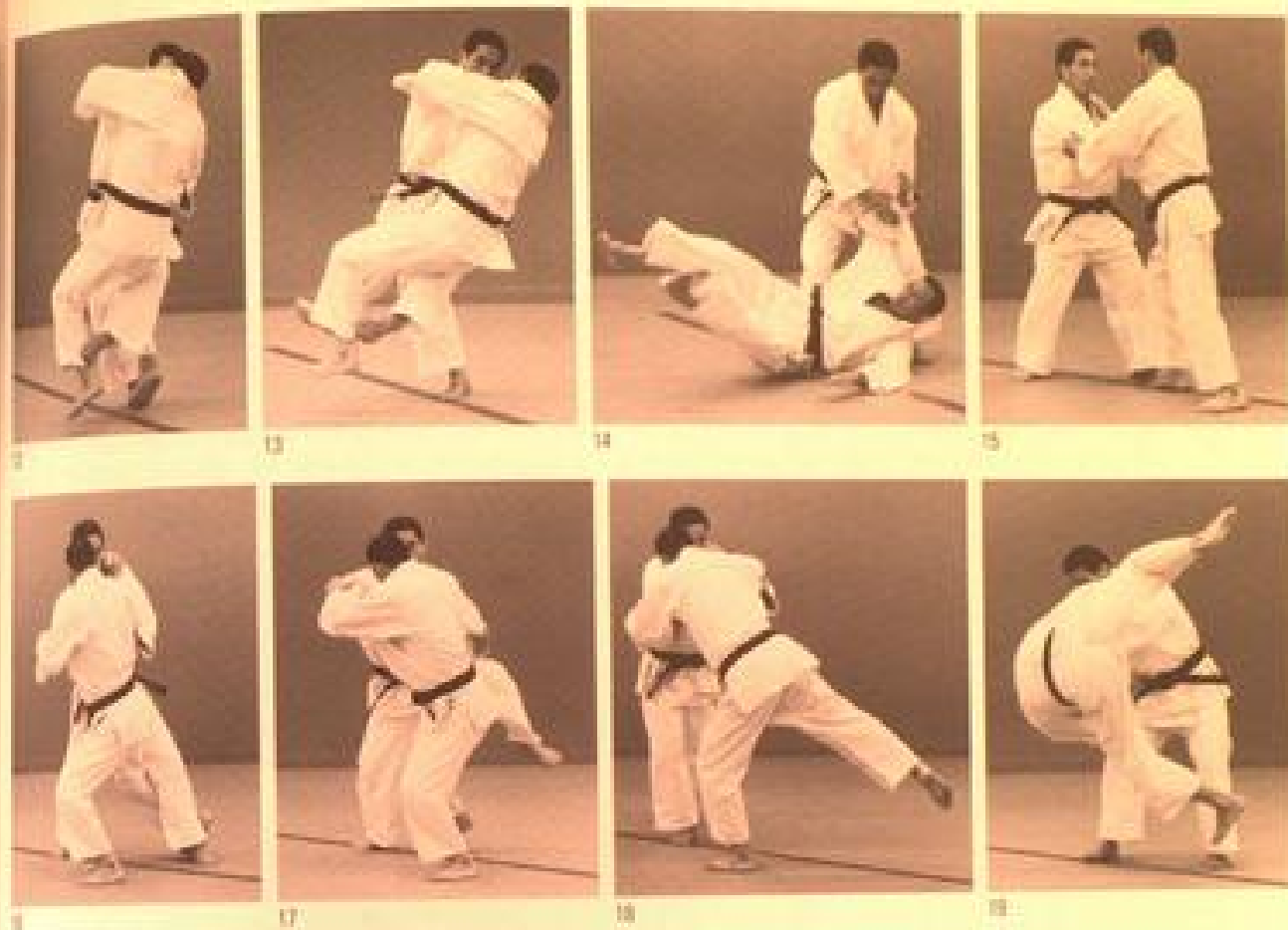
Tori can also reap uke's left heel with the left foot. Tori executes kosoto-gari (ashi-waza) in this technique. However, because uke executes the kake for ouchi-gari, tori responds by adapting and continuing; therefore it becomes ouchi-gaeshi. If tori executes the technique before uke executes the reaping movement, it is kosoto-gake.

SONO SAN
Ouchi-gaeshi — dodging and twisting to the right to counter uke's ouchi-gari (te-waza)

Both sides grapple in right natural posture. Uke advances while pushing tori backward, and begins to execute ouchi-gari on tori's left leg as he steps back (photo 15).

At this moment, tori quickly steps back with his right foot, thereby increasing the distance between them, and supports his weight on it. He raises his left foot to dodge uke's technique (photo 16, 17), and with the force of his right leg cutting through the air, uke's weight falls over the tip of his left foot, and with the momentum from the reaping action his balance breaks and he tilts towards the left side (photo 18).

Without losing a second, tori steps his left foot back and down onto the mat, lowers his waist, and, from a stable posture, pushes uke's right elbow up with the left hand, and pulls downwards with the right hand. While turning in the direction uke is falling in, he twists to the right in time with uke's rotating movement.

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Together with the momentum of falling produced by tori dodging his technique, and the twisting action of both of tori's hands, uke is thrown in a large rotation (photo 19, 20).

Ouchi-gaeshi in sono ichi and sono ni are ashi-waza techniques, because the counter technique is executed with the foot. However, this is a te-waza technique because tori dodges uke's reap and counters by twisting with both hands. In order to dodge uke's ouchi-gari,

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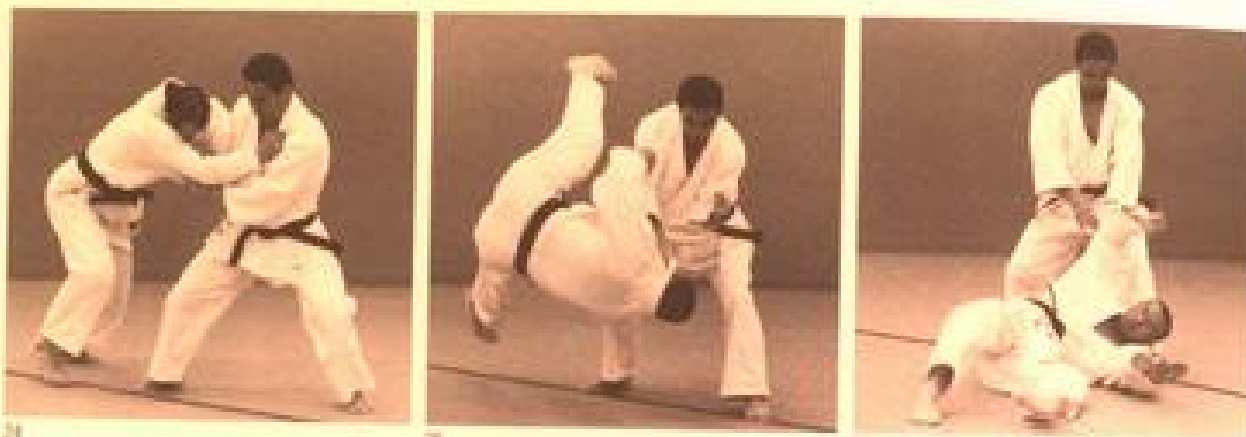
tori must act at the moment before uke channels energy into his reaping action. Therefore, tori must take a big step back with his right foot as quickly as possible, thereby increasing the distance between them. He must support his body weight on it and raise his left foot, responding in a stable posture. Tori will not be able to counter the technique if uke already channels energy into his technique. At the moment uke's balance breaks to the left side (after tori dodges him), tori twists with his upper body and both hands, synchronizing them in the direction of uke's movement, and executes the technique without a moment's hesitation. Uke's momentum turns him round, and he is thrown sharply in an instant.

SONO YON

Ouchi-gaeshi — dodging and twisting to the left to counter uke's ouchi-gari (te-waza)

Tori responds to uke's reaping action with the right leg (photo 21) by stepping back with his right foot, thereby increasing the distance between them, and supports his body weight on it. The moment after uke reaps his leg, tori raises his left leg to dodge the reap (photo 22), steps his left foot back to take a right posture, and lifts uke to his right front corner with both hands, so that his weight falls over the tip of his right foot as his balance breaks (photo 23).

At that moment, uke pushes up with the right hand, pulls down with the left hand, and, while turning his body to the left side, twists to throw him down (photo 24, 25, 26).

In this technique, uke rotates in the opposite direction. Therefore, tori takes a big step, thereby opening the distance between them, and pulls uke to the front corner to break his balance. After dodging the reap, he steps his right foot back and takes a right defensive posture, and with his waist firmly set, twists firmly with both hands to complete the technique.

SONO GO

Points to consider on ouchi-gaeshi
How to differentiate ouchi-gaeshi and uki-otoshi

It is difficult to tell these two techniques apart, but it is an essential part of ouchi-gaeshi that the opponent clearly attempts to execute (kake) ouchi-gari. Thus, the opponent executes a reaping action with the leg, and tori must respond by raising the leg to dodge it and twist to complete the technique. In uki-otoshi, however, tori estimates when the opponent is about to execute ouchi-gari, steps his foot back at the moment before uke begins the kake, and throws him down by twisting.

10 Kosoto-gari

Tori breaks uke's balance towards his rear or his right rear corner, then he reaps uke's heel from behind with his left foot so that he falls onto his back.

SONO ICHI

Kosoto-gari — tori reaps at the moment uke steps forward and transfers his weight onto his right foot

Both sides grapple in right natural posture. Tori advances with the left foot, then the right foot while pushing uke backward, then he comes to a halt in right defensive posture. Uke responds by stepping back with his right foot then his left foot. He holds his ground and then pushes back and begins to return to a stable posture (photo 1).

At this moment, tori steps his right foot back behind his own left foot while lessening the pushing action of the right hand and pulling, so that uke moves his left foot forward, and continues by beginning to step with his right foot (photo 2).

At this moment, while facing uke head on, tori pulls uke, keeping his elbow on the inside, so that uke takes a big step forward with his right foot. At the moment he transfers his weight, tori pushes with the right hand, (lifting slightly), pulls diagonally downwards with the left hand, and breaks uke's balance towards his rear. Uke's body weight falls over his right heel as his balance breaks (photo 3).

Tori supports his body weight on the right foot, and, placing the sole of his left foot at an angle on uke's right heel (photo 4.1, 4.2), he pulls down with the left hand, pushes with the right hand, and reaps in the direction uke's toes point. Uke falls sharply on the spot (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

By making uke take a big step with his right foot, tori ensures that uke cannot resist by moving backward. It is important that tori positions uke by quickly pushing him towards the rear with both hands so that his weight falls over the heel of his right foot.

This reduces the surface area of his foot touching the mat, and therefore the surface friction, so that tori will be able to execute a sharp reap. If tori does not break his balance sufficiently, however, a larger surface area

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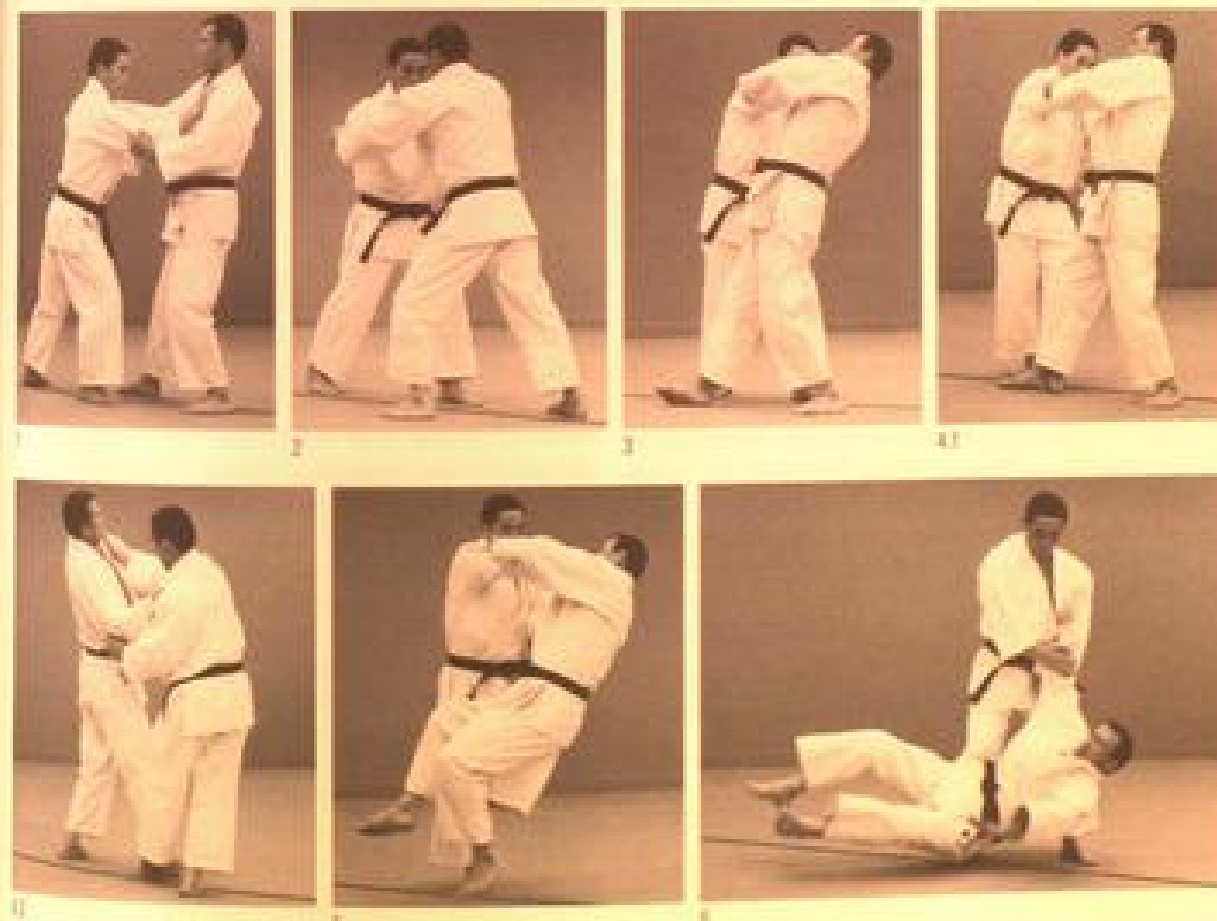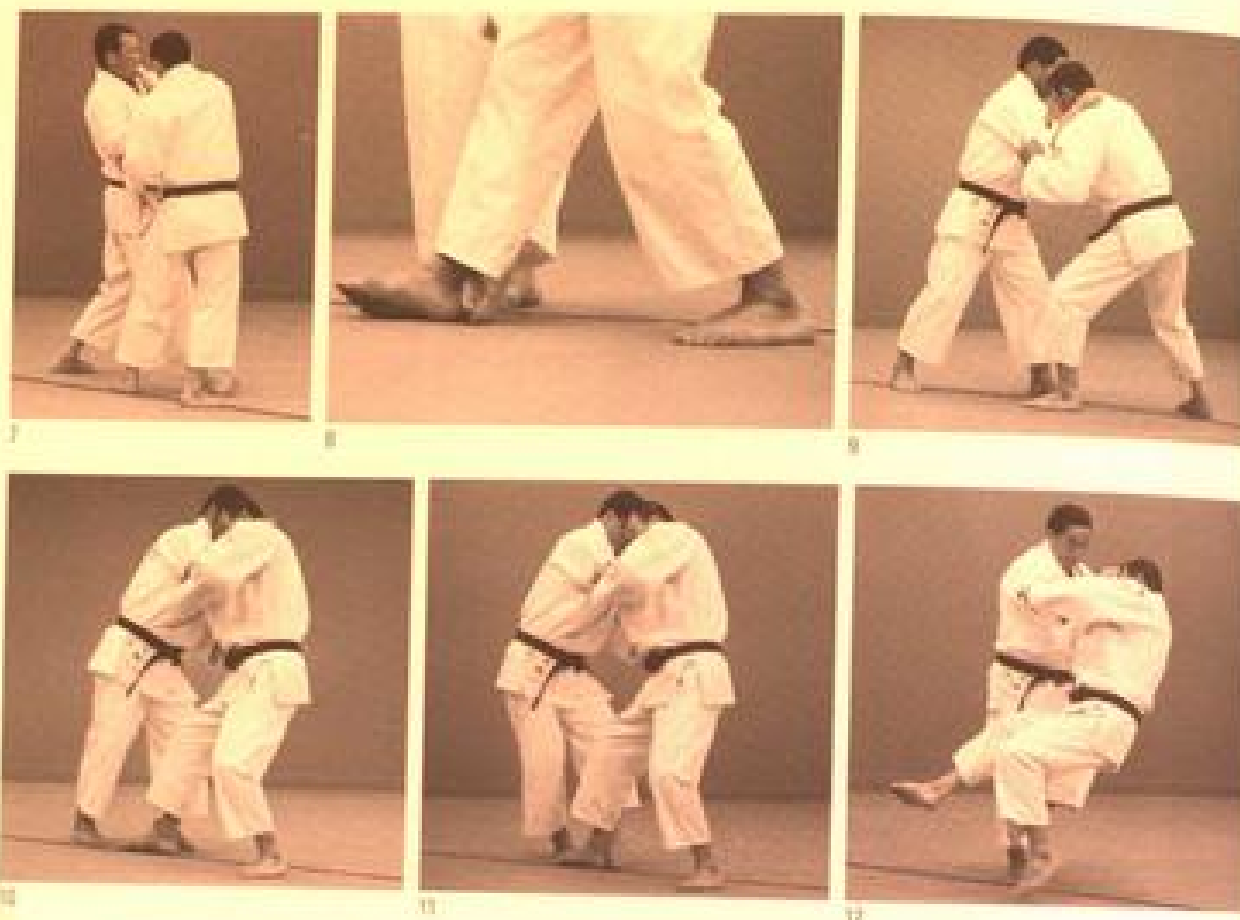
of the foot will remain on the mat, making it difficult to execute the reap.

In order to reap uke's right foot properly, it is important for tori to position both feet outside the central line (behind uke) when he opens his body to the right (photo 7).

When tori reaps with his left foot, he should angle the sole and reap uke's right heel with the arch of his foot by sliding the little-toe side of his foot on the mat, so that both of uke's legs open.

There are many explanations of how to reap with the arch of the foot, but you should actually reap uke's heel with the top of the sole of the foot. It is important to include the tips of the toes in the reaping movement (photo 8).

The opportunity to apply this technique is when uke takes a big step forward with the right foot, or when tori feints a left side technique, like uchi-mata, and uke responds by stepping forward with the right foot. This technique bears similarities with deashi-harai, and their differences are explained later.

APPLICATION

1. Kosoto-gari — reaping at the moment uke steps back with his left foot

Tori grips the back of uke's collar with his right hand, and grapples on the right side while pressing him down slightly. Uke responds by leaning forward.

Tori steps back with his right foot, then his left foot, and his right foot again, while pulling uke out, then comes to halt in left defensive posture. Uke responds by stepping forward with his left foot, then his right foot, then his left foot again, and responds by holding his ground. He straightens up and steps back with his left foot to return to a stable posture (photo 9).

At this moment, tori lessens the pulling action of both hands, and pushes slightly with the right hand so that uke reacts by straightening up while stepping back with the left foot. In time with uke's movement, tori presses uke's upper body down with both hands, while pushing into him, while uke is in a semi-crouching posture. Tori steps his left foot behind uke's right foot, and steps his right foot too, and, in a left han-mi posture, steps in to uke's right side. At the same time, he pushes towards uke's heels with both hands while he is crouching and breaks his balance (photo 10).

At that moment, tori supports his body weight on the left foot, and reaps uke's right heel with the sole of his left foot (photo 11), in the direction uke's toes are pointing, and opens his feet out, so that he falls straight down (photo 12).

The tsukuri is very important, therefore at the moment uke steps back with his left foot in order to

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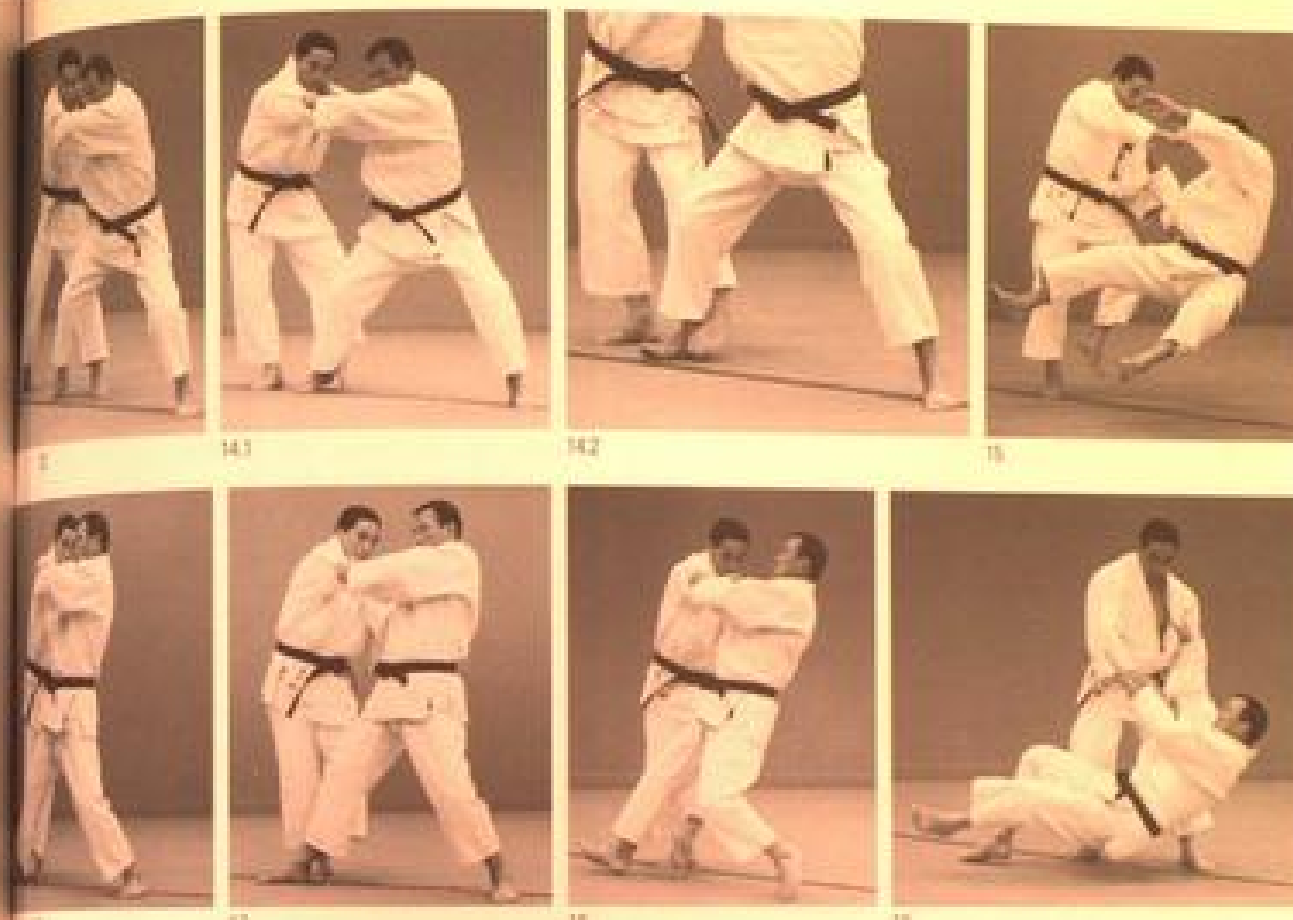

return to a stable posture, tori steps in with body control to uke's right side from his left foot, then his right foot. At the moment uke has straightened up halfway, he pushes into him, while he is in a semi-crouching posture.

2. Kosoto-gari — uke executes tai-otoshi with the right foot and tori reaps it

Both sides grapple in right natural posture. Uke draws tori's right leg out and begins to execute tai-otoshi.

At the moment uke steps in front of tori's right leg to execute tai-otoshi, tori steps his right foot back diagonally, and, moving his left foot too, he dodges the technique to the right with body control (photo 13). He pushes uke with the right hand, pulls diagonally downwards with the left hand, and breaks his balance over both heels. Then, from uke's rear, he reaps the inside of uke's right heel with the sole of his left foot (photo 14.1, 14.2), so that uke's right foot opens to the side and he falls backward (photo 15).

At the moment uke steps in to execute tai-otoshi, tori uses body control and positions both feet on the center line behind uke.

Tori reaps the inside of uke's right foot towards the side in an large reaping movement with the sole of his left foot. This is the particular feature of this technique.

3. Kosoto-gari — reaping in two stages

Both sides grapple in right natural posture. Tori moves back while pulling uke forward. Uke steps forward with his right foot and, at the moment he places it on the mat and transfers his weight, tori puts the sole of his left foot on uke's right heel, and draws the right foot out, similar to the way in deashi-harai (photo 16).

At the moment uke's right foot is drawn forward in a large step and he transfers his weight onto it, tori uses both hands to break uke's balance over both heels (photo 17), and then reaps using the principles described in sono ichi (photo 18, 19).

The initial movement of tori's left foot is to draw out rather than sweep. At the moment his right leg opens wide and he transfers his weight onto it, tori breaks his balance towards the rear over both heels, and then reaps with the left foot to throw him down.

SONO NI

Kosoto-gari — reaping uke's left pivoting foot

Both sides grapple in right natural posture. Tori steps back with his right foot while drawing uke's left foot forward. At the moment uke takes a step with his right foot, tori acts and, using the principles described in sono ichi, Application 3, he draws uke's right foot out

with the sole of his left foot on uke's right heel, similar to deashi-harai (photo 20).

At the moment uke transfers his weight onto the right foot, tori pushes him back towards his left heel with both hands, while changing the direction of his left foot, reaps uke's left heel (photo 21), and throws him down (photo 22).

The two stages in this technique are aimed at reaping uke's left pivoting foot from the outset. Consequently, it is important for tori to step round and behind uke with his left foot, then his right foot, at the moment he draws uke's right foot forward. Tori can continue to this technique in situations where he begins to throw uke with deashi-harai, but uke lifts his leg and dodges the technique by standing on one leg.

APPLICATION

1. Kosoto-gari — from osoto-gari

At the moment tori executes osoto-gari (photo 23), uke escapes by twisting his body to the left. At that moment, tori steps his right foot down onto the mat (photo 24) and pushes uke towards his left heel with both hands. While supporting his body weight on the right foot, he reaps uke's left heel with the sole of his left foot (photo 25, 26).

Tori can also use these principles to reap uke's left pivoting foot with his left foot, when uke raises his right leg to dodge tori's osoto-gari.

2. Kosoto-gari — from uke's osoto-gari

At the moment uke executes osoto-gari (photo 27), tori steps back with his right foot, steps his left foot in, and defends in the left defensive posture while pushing uke towards his left heel (photo 28). He supports his body weight on the right foot while reaping uke's left pivoting foot on the heel with his left foot (photo 29, 30).

Tori can also lift up uke's right leg with his right hand, break his balance over the left heel, and reap with the left foot (photo 31).

In this technique, tori lifts up uke's leg to throw him, therefore it is classified as sukui-nage because there is no reaping action. If tori lifts up uke's leg and pushes into him to throw him down, it is classified as kuchiki-taoshi.

If tori hooks with his left foot instead of reaping, in Application 1 and 2, it is classified as kosoto-gake.

SONO SAN

Differences between kosoto-gari and deashi-harai

There are many different opportunities to apply these techniques but understanding the subtle differences at the moment uke steps forward with his right foot is important.

We can discern the basic differences, by recognizing the type of tsukuri and the execution of the kake.

Kosoto-gari — sono ichi

Tsukuri

At the moment uke steps his right foot forward onto the mat and transfers his body weight onto it, tori pushes him towards his right heel (or both heels) to break his balance.

Kake

Tori reaps uke's right heel in the direction uke's toes are pointing with the sole of the left foot. Uke's legs open and he falls straight down.

Among the kosoto-gari techniques, sono ichi Application 2 (adapting and continuing from tai-otoshi) best embodies the concept of this technique, and is also easy to understand.

Deashi-harai — sono ichi

Tsukuri

The tsukuri is performed at the moment uke steps his right foot forward onto the mat and begins to transfer his weight (before it is completely transferred).

Kake

Tori sweeps uke's right heel in the direction uke's toes are pointing with the sole of his left foot.

II Kosoto-gake

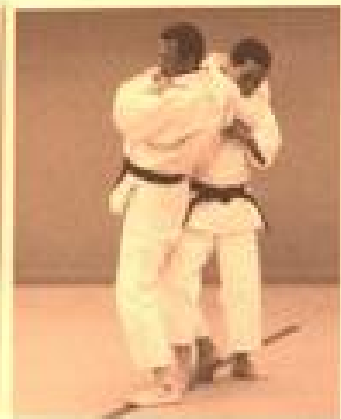
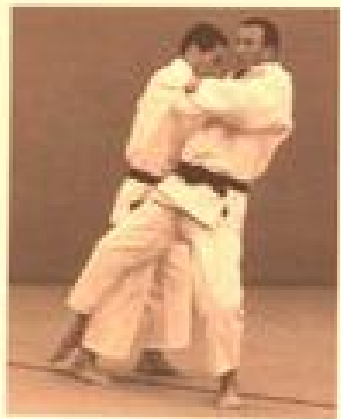
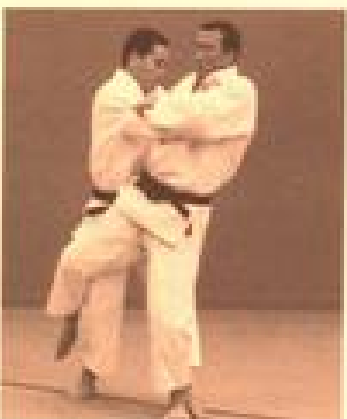
Tori breaks uke's balance straight backward, or to the right rear corner, and hooks the back of uke's right outside ankle with the sole of his left foot, and scoops it up to throw him down.

SONO ICHI

Kosoto-gake — drawing uke's left foot out

Both sides grapple in right natural posture. Tori advances with his left foot, then his right foot, while pushing uke backward, and comes to a halt in right han-mi defensive posture. Uke responds by stepping back with his right foot, then his left foot, holds his ground, and pushes back and begins to return to a stable posture (photo 1).

At this moment, tori lessens the pushing action of the right hand and pulls instead, so that uke steps forward with his left foot while pushing back. In time with his movement, tori lowers his waist, while still facing uke head-on, and steps his left foot to the side of uke's right foot. He brings his right foot closer to his left heel (photo 2), and, changing the direction of his right hand, lifts up, drawing an ellipse, while breaking uke's balance to the right rear corner. At the same time, he pulls his left hand towards his left armpit and breaks uke's balance in the right rear corner. Uke is unable to step his left foot onto the mat to transfer his weight, and thus it lifts off the mat. His posture becomes straight and rigid as he supports his body weight on the right leg, with his weight over his right heel as his balance breaks (photo 3.1, 3.2).

Tori supports his body weight on the right leg and, bending the left leg slightly, hooks uke's right outer ankle from the back with the sole of his left foot (photo 4), and reaps it up. He pulls uke up with both hands and throws uke backward.

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with the sole of his left foot on uke's right heel, similar to deashi-harai (photo 20).

At the moment uke transfers his weight onto the right foot, tori pushes him back towards his left heel with both hands, while changing the direction of his left foot, reaps uke's left heel (photo 21), and throws him down (photo 22).

The two stages in this technique are aimed at reaping uke's left pivoting foot from the outset. Consequently, it is important for tori to step round and behind uke with his left foot, then his right foot, at the moment he draws uke's right foot forward. Tori can continue to this technique in situations where he begins to throw uke with deashi-harai, but uke lifts his leg and dodges the technique by standing on one leg.

APPLICATION

1. Kosoto-gari — from osoto-gari

At the moment tori executes osoto-gari (photo 23) uke escapes by twisting his body to the left. At that moment tori steps his right foot down onto the mat (photo 24) and pushes uke towards his left heel with both hands. While supporting his body weight on the right foot, he reaps uke's left heel with the sole of his left foot (photo 25, 26).

Tori can also use these principles to reap uke's left pivoting foot with his left foot, when uke raises his right leg to dodge tori's osoto-gari.

2. Kosoto-gari — from uke's osoto-gari

At the moment uke executes osoto-gari (photo 27), tori steps back with his right foot, steps his left foot in, and defends in the left defensive posture while pushing uke towards his left heel (photo 28). He supports his body weight on the right foot while reaping uke's left pivoting foot on the heel with his left foot (photo 29, 30).

Tori can also lift up uke's right leg with his right hand, break his balance over the left heel, and reap with the left foot (photo 31).

In this technique, tori lifts up uke's leg to throw him, therefore it is classified as sukui-nage because there is no reaping action. If tori lifts up uke's leg and pushes into him to throw him down, it is classified as kuchiki-taoshi.

If tori hooks with his left foot instead of reaping, in Application 1 and 2, it is classified as kosoto-gake.

SONO SAN

Differences between kosoto-gari and deashi-harai

There are many different opportunities to apply these techniques but understanding the subtle differences at the moment uke steps forward with his right foot is important.

We can discern the basic differences, by recognizing the type of tsukuri and the execution of the kake.

Kosoto-gari — sono ichi

Tsukuri

At the moment uke steps his right foot forward onto the mat and transfers his body weight onto it, tori pushes him towards his right heel (or both heels) to break his balance.

Kake

Tori reaps uke's right heel in the direction uke's toes are pointing with the sole of the left foot. Uke's legs open and he falls straight down.

Among the kosoto-gari techniques, sono ichi Application 2 (adapting and continuing from tai-otoshi) best embodies the concept of this technique, and is also easy to understand.

Deashi-harai — sono ichi

Tsukuri

The tsukuri is perfoemed at the moment uke steps his right foot forward onto the mat and begins to transfer his weight (before it is completely transferred).

Kake

Tori sweeps uke's right heel in the direction uke's toes are pointing with the sole of his left foot.

11 Kosoto-gake

Tori breaks uke's balance straight backward, or to the right rear corner, and hooks the back of uke's right outside ankle with the sole of his left foot, and scoops it up to throw him down.

SONO ICHI

Kosoto-gake — drawing uke's left foot out

Both sides grapple in right natural posture. Tori advances with his left foot, then his right foot, while pushing uke backward, and comes to a halt in right han-mi defensive posture. Uke responds by stepping back with his right foot, then his left foot, holds his ground, and pushes back and begins to return to a stable posture (photo 1).

At this moment, tori lessens the pushing action of the right hand and pulls instead, so that uke steps forward with his left foot while pushing back. In time with his movement, tori lowers his waist, while still facing uke head-on, and steps his left foot to the side of uke's right foot. He brings his right foot closer to his left heel (photo 2), and, changing the direction of his right hand, lifts up, drawing an ellipse, while breaking uke's balance to the right rear corner. At the same time, he pulls his left hand towards his left armpit and breaks uke's balance in the right rear corner. Uke is unable to step his left foot onto the mat to transfer his weight, and thus it lifts off the mat. His posture becomes straight and rigid as he supports his body weight on the right leg, with his weight over his right heel as his balance breaks (photo 3.1, 3.2).

Tori supports his body weight on the right leg and, bending the left leg slightly, hooks uke's right outer ankle from the back with the sole of his left foot (photo 4), and reaps it up. He pulls uke up with both hands and throws uke backward.

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Uke is lifted upwards, with a straight body, and is thrown backward in a large motion (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

After tori pushes uke backward, uke pushes back, and at that moment, tori skilfully leads and positions him over the right heel. This tsukuri is the key in this technique.

When tori steps in with his right foot after pushing uke backward, he positions his right foot near the tip of uke's right foot. This is important for the body control he performs next (photo 7).

From that posture, tori pulls with his right hand, and without interrupting the flow of that movement, he changes direction and lifts up, drawing an ellipse. He pulls with the left hand and pushes that elbow up (photo 8.1, 8.2), and at the same time he steps in with his left foot to the side of uke's right foot, passing uke's left foot as it steps forward, and pushes uke backward with both of uke's hands by lifting him up slightly. Uke is unable to step his left foot onto the mat and must stand on the right leg only. In short, it is important to position uke in an inflexible posture from which he cannot adapt.

It is also important to synchronize the body control of stepping in with the left foot while using both hands together at this moment.

When tori hooks with the left foot, he should angle his foot and put the top of the sole of his foot (the inside near the big toe) right against the area above uke's right outside ankle. This is essential for scooping uke's body up and throwing him down (photo 9).

There are also situations when tori can hook uke's left heel with his left foot (photo 10).

In the *Gokyo no Kaisetsu* (*Judo*, by Shuichi Nagaoka and Kaichiro Samura, published by Kodokan, 1950) the authors discuss the main points for hooking:

"When tori hooks uke's right outside ankle with the left foot, he scoops it up instead of sweeping energetically. At this moment, he combines the action of pushing up with both hands as well. Thus, he executes the technique as if he is pulling a plant out of the earth."

APPLICATION

1. Kosoto-gake—pushing up uke's right elbow and breaking his balance

Both sides grapple in right natural posture. Tori moves his left foot forward, and pushes uke. Uke responds by stepping back with his right foot and then begins to step back with his left foot (photo 11).

At the moment uke begins to step back with his left foot, tori drives uke's left foot back in time with him stepping back, lowers his waist, and steps his right foot

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to the side of uke's left foot (photo 12). He then draws his left foot closer, thereby decreasing the distance, while lifting and pulling with the right hand, and pushing uke's elbow up with the left hand (gripping the outside middle sleeve), so that uke's balance breaks towards his left heel. Uke's weight falls over his left heel, and his balance breaks in an inflexible posture (photo 13.1, 13.2).

Tori uses the principles described in sono ichi to hook uke's right outside ankle with the sole of his right foot (or heel), and scoops him upwards to throw him down (photo 14, 15).

In the particular feature of this technique, tori pushes uke's right elbow up with the left hand, and breaks his balance towards the left heel. It is effective to position (tsukuri) uke in the left rear corner.

2. Kosoto-gake—drawing uke's right foot out

Both sides grapple in right natural posture, tori steps back with the right foot, then the left foot, and draws uke forward. Uke responds by stepping forward with the left foot and then the right foot.

Tori then steps his right foot back close to his own left heel, and, lowering his waist, takes a left han-mi posture, while pulling with the left hand so that uke moves his left foot forward, and then begins to step forward with his right foot (photo 16).

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At this moment, tori pulls with the left hand to draw uke's right leg out. Uke steps his right foot onto the mat and, supporting his body weight, he lifts his left foot up. At that moment, tori lifts up with the right hand and pushes uke up to his right rear corner. He tightens and squeezes uke's right elbow with the left hand, and breaks his balance towards the right heel (photo 17).

Tori uses the principles described in sono ichi to hook uke's right ankle with the sole of his left foot (or his heel), and scoop him upwards to throw him down (photo 18, 19).

Tori does not open his body to the right side like in

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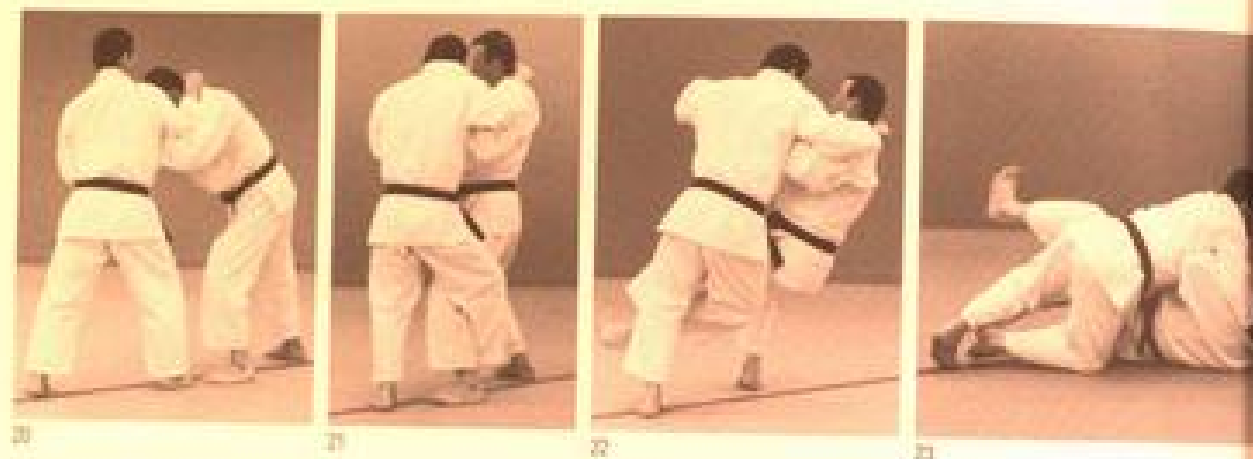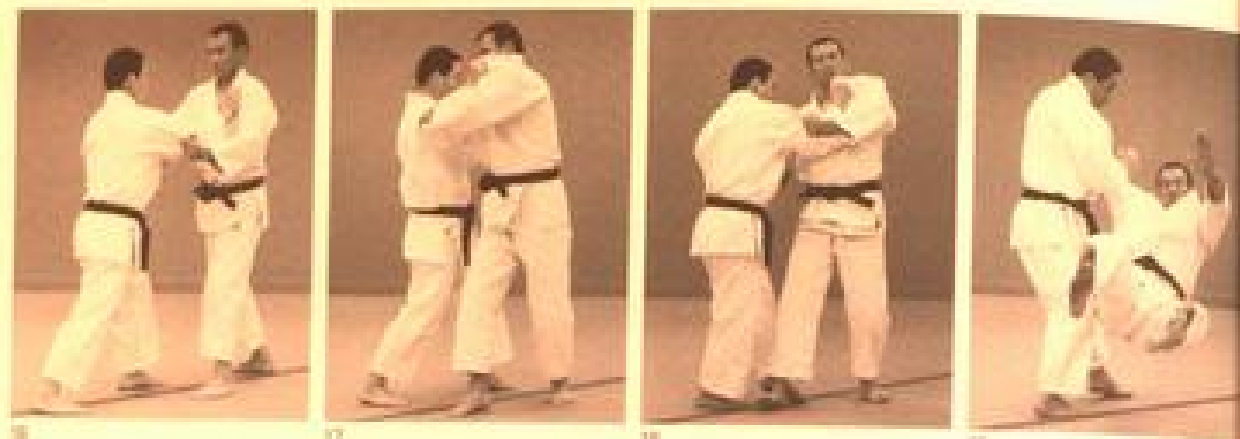
deashi-harai. Rather, it is important that he faces uke head-on when he hooks and scoops him up.

SONO NI

Kosoto-gake—hooking uke's left leg with the right leg

When uke is in a left posture, tori grips the back of uke's collar and draws him in so that he bends forward, and grapples in right defensive posture (photo 20).

Tori advances, pushing uke back. At the moment uke steps back with his left foot, tori restricts the free movement of uke's left leg with his right leg (photo 21), leans on uke with his right arm on uke's left shoulder, and pulls and tightens it. While hooking with the right leg, he pushes into uke, and leans on him as he falls down (photo 22, 23).

A good opportunity to apply this technique is when uke takes an extreme left posture. Tori does not hook and throw uke down in one instant; he synchronizes the hooking action with the pushing action, to push forward and break uke's balance backward while hooking his leg to throw him down. In this technique, tori does not scoop him up sharply with the sole of the foot like in sono ichi, but he hooks the leg and covers uke's body with his own body as uke falls down to complete the technique. The concept is slightly different here but we can still view it as a technique that relates to kosoto-gari.

APPLICATION

Kosoto-gake—continuing from ippon-seoi-nage

Tori sees an opportunity and begins to throw uke with ippon-seoi-nage. Uke lowers his waist and steps his left foot forward, and defends by bending back (photo 24).

At that moment, tori holds and controls uke's right arm with his right arm while turning and correcting the direction he faces. He pulls with the left hand and pushes up with the right arm still inserted in uke's right armpit, so that uke's balance breaks over his left heel (photo 25). He hooks uke's left leg with his right leg and throws him down (photo 26, 27).

In some situations tori can feint a right uchi-mata and continue to execute kosoto-gake.

SONO SAN

Kosoto-gake—hooking uke's left pivoting foot to throw him down

Both sides grapple in right natural posture. Tori steps back with his right foot, then his left foot, then his right foot, while leading uke forward. At this moment

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tori steps his right foot back behind his own left heel, and takes a left han-mi posture. Uke responds by stepping forward with his left foot, then his right foot, and his left foot again, and begins to step forward with his right foot (photo 28).

At the moment uke is about to step his right foot onto the mat, tori sweeps uke's right heel with the sole of his left foot. At the moment after he sweeps uke's heel (photo 29), tori steps his left foot in behind uke (close to uke's left pivoting foot) (photo 30), and draws his right foot close to his own left heel. He lifts and pulls with his right hand, and pulls with his left hand, lifting uke over his left heel and breaking his balance (photo 31). Tori supports his body weight on the right foot, and hooks uke's left pivoting foot on the heel with the sole of his left foot (or heel) (photo 32.1, 32.2), and scoops him up to throw him down (photo 33).

Tori executes this technique in two stages, with the goal of reaping uke's left pivoting foot from the start.

At the moment after he sweeps uke's right foot with his left foot, tori does the following:

- Steps in behind uke with his left foot.
- Draws his right foot close to his own left heel.

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- After changing step, hooks uke's left heel with his left foot.

Executing this series of movements of body control in one instant is the key point in this technique. If tori does not step near uke's left pivoting foot, the distance between them will be too great, and he will not be able to execute the reap from a stable posture.

In another variation of this technique, uke faces the side in the right posture, and tori reaps both of uke's feet at the moment they line up.

APPLICATION
Kosoto-gake — continuing from osoto-gari

Tori executes osoto-gari, but uke twists his body to the left to escape. At that moment, tori steps his right foot onto the mat, and pushes uke towards his left heel with both hands, breaking his balance (photo 34). He supports his weight on the right leg, hooks uke's left heel with the sole of his left foot (or heel), and throws him down (photo 35, 36).

Uke escapes tori's technique by bending and twisting his body to the left, therefore it is important that tori continues to execute the technique by controlling and drawing uke's upper body against him.

Tori continues from his own osoto-gari in this technique, but he can also adapt and continue in the same way when uke attempts to execute osoto-gari.

This should not to be confused with osoto-gaeshi, where tori counter-reaps uke's osoto-gari with another osoto-gari technique.

Neither should it be confused with a technique where tori hooks uke's pivoting foot when uke executes uchi-mata, harai-goshi, or hane-goshi. Such a technique would be classified as a counter technique for each of those respective techniques, for example, uchi-mata-gaeshi, harai-goshi-gaeshi, or hanegoshi-gaeshi.

If tori steps his right foot onto the mat from osoto-gari, breaks uke's balance to the rear, and, while stepping his left foot in behind uke's legs, drops down to execute the throw, then the technique is tani-otoshi (photo 37).

SONO YON
Differences between kosoto-gari and kosoto-gake

Judo Koza explains the differences between these two techniques with the key points explained in a precise manner:

Kosoto-gari

The opponent steps his right foot onto the mat, shifts his balance, and, at the moment his weight falls over both heels, tori reaps from behind his right heel with the left foot shaped like a sickle (the toes bent inwards) towards the direction his toes are pointing, reaping by sliding the foot across the mat.

Kosoto-gake

Essentially, at the moment the opponent's balance falls over his right foot, put the sole of the left foot onto the back of his heel, and scoop him up by sliding the left foot upwards, synchronizing this with the movement of both hands. These techniques should not be confused.

In an explanation of deashi-harai of *Waza no Kaisetsu—deashi-harai*, Mifune, 10th dan, explains the subtle differences between sweeping, hooking, and reaping.

"There are three movements in ashi-waza, 'sweeping,' 'hooking,' and 'reaping.'

Sweeping is similar to brushing an extremely light object away.

When hooking, you execute the technique as if pulling a rooted plant out from the ground.

Reaping is similar to the movement of reaping and cutting off a plant at its root with a sickle."

SONO GO
Points to consider on kosoto-gake
Study of kosoto-gake by Nagaoka, 10th dan

Kosoto-gake is not found in the Kyu Gokyo no Waza. It was, however, included in the revision in 1934. Shuichi Nagaoka, 10th dan, perfected the modern concept of this technique as a randori-waza.

Nagaoka, 10th dan, began as a student of Kito-ryu, which was practiced by grappling together in natural posture and defensive posture. He took the simple and unsophisticated concept of this technique and developed it using a natural posture grappling form and the principles of kuzushi, tsukuri, and kake, to perfect the sharp and distinct technique that we use today.

12 Osoto-gari

Tori breaks uke's balance to the rear or to the right rear corner, then reaps up uke's right leg (which carries his weight) to throw him backward.

SONO ICHI
Osoto-gari — drawing uke's left foot out

Both sides grapple in right natural posture. Tori advances with his left foot and his right foot while pushing uke back, then comes to a halt in the right han-mi defensive posture. Tori pushes uke's left shoulder back with his right hand, breaking his balance towards the rear, and steps his left foot in to the tip of uke's right foot. Uke responds by stepping back with his right foot, then his left foot, holds his ground, and his weight falls over the left foot as he is pushed. Uke pushes back and begins to return to a stable posture (photo 1).

At this moment, tori lessens the pushing action of his right hand, and pulls towards his own shoulder so that uke steps forward with his left foot while pushing back. In time with uke's action, tori lowers his waist and steps his left foot to the side of uke's right foot (photo 2), while changing the direction of his right hand to lifting up in a circular motion. At the same time he pulls towards his left hip with the left hand and breaks uke's balance towards his right rear corner. Uke is unable to step his left foot down onto the mat and transfer his weight, so it remains lifted off the mat while he supports his body weight on his right leg only. His weight falls over towards his right heel, as his balance breaks in an inflexible posture (photo 3.1, 3.2).

Supporting his body weight on the left leg, tori raises his right leg and swings it up in a large motion by the outside of uke's right leg (photo 4), and while

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The picture of gu-ryoku in Judo Kyohon

maintaining firmness in the toes of his right foot, he lowers the right leg so that the back of his right knee meets the back of uke's right knee (photo 5), then leaning forwards, he pushes with the right hand, pulls with the left hand, and firmly reaps uke in an upwards motion towards the rear. Uke is thrown back in a large motion and lands hard on his back (photo 6, 7).

KEY POINTS TO THE TECHNIQUE

If uke defends by stepping back with his right foot into a left defensive posture when tori begins to reap with his right leg, the reaping action will not be effective. Therefore, it is essential to position (tsukuri) uke in a posture where he cannot step backward with the right foot, so tori should position him to step forward with his right foot. Tori advances pushing uke backward, and at the moment uke pushes back, tori skilfully leads and positions him. This is the key point in this technique.

When tori pushes uke backward, he should step and position his right foot by the tip of uke's right foot. This makes it easy to take the next step with the left foot to the side of uke's right foot (photo 8).

From that posture, tori pulls with his right hand, and, without interrupting the flow of movement, he changes direction and lifts up in a circular motion while pulling with his left hand, and putting the right side of his chest against the right side of uke's chest (photo 9.1, 9.2). At the same time, he steps his left foot to the side of uke's right foot by passing uke's left foot, which he steps forward with, while pushing uke backwards with both hands. Uke is unable to step his left foot onto the mat so it remains lifted off the mat, and he stands on the right leg only. In this way, tori positions uke in an inflexible and rigid posture where he cannot adapt. At this point, uke's weight falls towards his right heel, as his balance breaks. Tori has not performed the positioning (tsukuri) effectively if the whole of uke's right foot (sole) touches the mat and he bends back from his waist upwards (upper body) only. This is because the friction between the foot and the mat surface will prevent tori from executing the reap in one stroke. He will therefore have to push uke over or twist to throw him, thus it will not be a proper osoto-gari, and there is also the risk of uke counter-attacking. For that reason, tori must position uke on his right heel (photo 10).

In this situation, even if tori does not draw uke's left foot forwards, uke will not be able to step back with his right foot to defend, therefore tori will be able to position him sufficiently (photo 11).

When tori steps his left foot to the outside of uke's right foot, the toes should point inwards slightly. If he does not step in deep enough, his waist will curve and he will reap with the lower part his leg as a result. But if he steps in too deep, he will bend back into an unstable posture, and will not be able to execute an effective reaping action.

In osoto-gari, the technique depends on reaping firmly upwards with the right leg. In order to do this, tori straightens the right knee, swings it up in a large motion, and, channeling energy from the left leg which is supporting his weight, he leans forwards and pushes back with both hands. This series of actions must be synchronized into one stroke, so that the technique is executed sharply.

The effect of osoto-gari can be understood as two opposed, equal forces (or opposite forces in equilibrium). This energy, known as "gu-ryoku" in Japanese, produces the rotating movement.

In osoto-gari, tori breaks uke's balance towards his rear corner, and, using the pushing movement of both hands (and upper body) together with the action of reaping upwards with his leg at the same time, produces two opposed, equal forces. As a result of this, uke rotates towards his rear with great force. If tori executes this movement effectively, uke will be thrown down onto the back of his head with great force.

If we look at the facts of a general "kakari renshu—uchikomi" (a training method), people often get caught up in pulling the opponent's chest against theirs, and repeatedly practice bending back and swinging the leg upwards. In such circumstances, tori will not be able to break uke's balance and posture, and his posture will break backward instead. Thus, tori will be unable to reap upwards and uke will counter-attack him.

Osoto-gari is a technique for reaping with the right leg. Therefore, for uchi-komi training, tori reaps firmly with the right leg, and uke responds sufficiently and with energy. It is important to repeat the practice with equal and firm strength on both sides.

In nage-waza, the combined execution of tsukuri and kake will bring about the outcome of that technique. In uchi-komi training, master the basics of the technique, then absorb the central part of the training method in order to produce power in your technique.

APPLICATION

1. Osoto-gari—drawing uke's right foot out

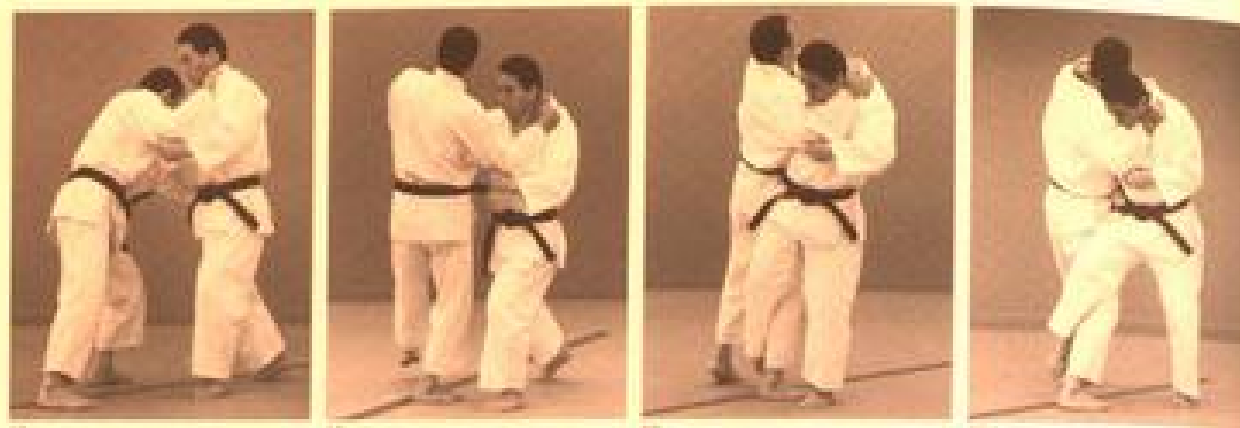
Both sides grapple in right natural posture. Tori steps forward with the left foot, then the right foot while pushing uke with his right hand. Uke steps back with his right foot, then his left foot, and pushes tori back while beginning to step forward with his left foot (photo 12).

At this moment, tori lessens the pushing action of his right hand, while leading uke, then pulling, steps his right foot back near to his own left heel, increasing the distance between them, and draws uke's left foot out (photo 13). Tori pulls with his left hand, and leads uke's right foot to the right side of tori's body. Uke takes a large step with the right foot, and at the moment he transfers his weight (photo 14), tori lifts and pulls with the right hand, pulls towards his left armpit with the left hand, and pushes uke backward, breaking his balance. While doing that, he bends the left knee and, lowering his waist, supports his body weight on the left leg, swings his right leg to the side of uke's right leg (photo 15), and reaps it upwards (photo 16).

Similar to deashi-harai, the principle of this technique is to reap up uke's right leg at the moment he steps forward and transfers his weight onto it. In deashi-harai, however, tori sweeps with the sole of his left foot, while in osoto-gari he reaps upwards with the right leg, therefore using greater power. A key to successfully executing the reap in this technique is positioning uke so that he takes a big step forward with his right foot, as well as acting at the moment when uke begins to transfer his weight.

The following situations describe methods to continue and execute the technique:

Tori executes hiza-guruma with the sole of his right foot on uke's left knee, but uke responds by stepping forward with his right foot. At that moment, tori turns his right leg and continues to execute osoto-gari to reap uke's leg.

Executing harai-tsurikomi-ashi, tori begins to sweep

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uke's left foot up with his right foot, but uke will often respond by stepping in with his right foot. Firstly, tori feints harai-tsurikomi-ashi, and at the moment uke steps forward, he continues to execute osoto-gari to reap uke's leg.

2. Osoto-gari — tori reaps uke's left foot at the moment he begins to step back with it

Both sides grapple in right natural posture. Tori steps back with the right foot, then the left foot, then the right foot again, and draws uke forward to step with his left foot then his right foot, and his left foot again, and pulls him downwards with both hands. Uke resists by straightening up, while stepping back with the left foot to return to a stable posture (photo 17).

At this moment, tori lessens the pulling action of the right hand, pushes slightly so that uke lifts his left foot, and transfers his weight onto his right foot. At that moment, tori steps his left foot to the side of uke's right foot, lifts and pulls with the right hand, pulls with the left hand to bring their chests together, and breaks uke's balance over his right heel so that he stands rigid and straight (photo 18). Tori then reaps uke's right leg up with his right leg using the principles described in sono ichi (photo 19).

Similar to the technique in sono ichi, tori breaks uke's balance over his right heel, but skilfully seizes the opportunity to execute the technique at the moment uke begins to step back with the left foot. It is important to time the positioning perfectly. He therefore steps his left foot to the side of uke's right foot, in time with uke stepping back with his left foot.

SONO NI
Osoto-gari — throwing uke down with his right leg

Both sides grapple in right natural posture. Tori begins to reap uke with osoto-gari, but uke defends by stepping back with his right foot (photo 20).

Tori pulls uke's upper body tight against him with both hands, while advancing and pushing uke backward. Synchronizing with the reaping action of the right leg, he throws uke to the rear (photo 21, 22).

In contrast with osoto-gari, where tori reaps sharply in one instant with the right leg, in this technique he throws uke by hooking the right leg, or pushes him down. This is substantially different to the basic concept of osoto-gari, but still relates to it.

This technique is seen more and more these days where tori is unable to tsukuri sufficiently and often relies on his body strength and force to complete the technique.

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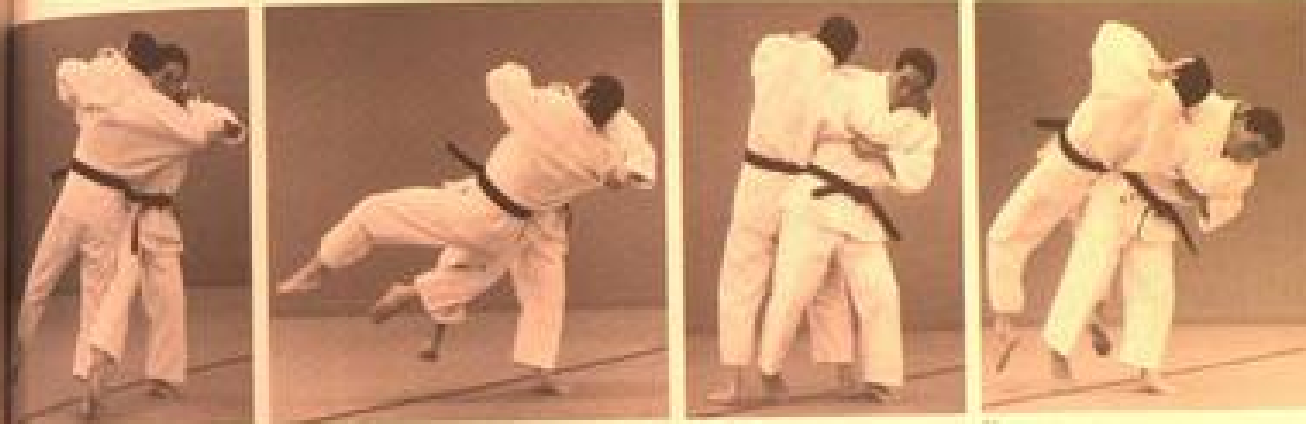

This technique has the following applications:

- Tori inserts his right arm under uke's right armpit and puts it on the back of his waist (in situations where he executes ippon-seoi-nage, but uke responds by bending back) (photo 23).
- Tori holds uke's right arm under his right armpit (in situations where he executes soto-makikomi, but uke responds by bending back) (photo 24).
- Tori grips uke's collar and sleeve on the same side of his body (when uke has passed under tori's right arm) (photo 25).
- Tori holds uke's neck deep with his right arm (photo 26).

From these postures, tori leans onto uke, hooks his leg, then pushes and throws him down. There are many technique like this where tori hooks and throws instead of reaping and throwing.

SONO SAN
Osoto-gari — tori breaks uke's balance towards the outside of his right foot, then reaps with the lower part of his right leg

Both sides grapple in basic natural posture on the right side. Tori controls uke while moving to the left side, and leads uke.

Seeing an opportunity, tori steps his left foot forward to the side of uke's right foot, thereby opening the distance between them, while pulling uke out with both hands. Uke's weight falls towards the outside of the little toe on his right foot and his left foot is lifted up, as his balance breaks (photo 27.1, 27.2).

Tori supports his body weight on the left leg and, swinging his right foot forward, reaps uke's lower leg with the calf of his right leg, and throws him down (photo 28, 29).

It is important that tori steps in by moving to the left side with a wider step than uke, and to position him for the throw (tsukuri) towards the side.

In this technique, tori steps in towards uke's right side with his left foot with an increased distance between them. Therefore, he is not able to perform a large reaping action by placing his leg across uke's leg, so he reaps in a small and sharp movement with his lower leg.

SONO YON
Osoto-gari — reaping with the back of the right hip

Both sides grapple in right natural posture, at the moment uke steps back with his left foot, tori seizes the opportunity and takes a large step with his left

foot to the side of uke's right foot. He puts his right leg deep against uke's right leg, and the back of his right hip against the back of uke's right hip (photo 30). He lifts and pulls uke while reaping him with the back of his right hip to throw him down (photo 31).

Using this technique, tori can also put his leg deep against uke, draw uke closer to him, and, while twisting his body to the left, load him onto the back of his right hip to throw him down. This technique is a blend of osoto-gari and harai-goshi.

SONO GO
Points to consider on osoto-gari
Osoto-gari in Tenjin Shinyo-ryu Jujutsu

Master Kano studied both Tenjin Shinyo-ryu and Kito-ryu, and researched each school of martial arts before the founding of Kodokan Judo. There are many techniques in Tenjin Shinyo-ryu which resemble osoto-gari.

Kabezoe-fusegi

Shumoku

Katamune-dori

Tamoto-dori

13 Osoto-otoshi

Tori breaks uke's balance to the right rear corner, or straight backward. Uke's weight falls towards his right leg. Tori pushes his right leg down the back of uke's right thigh in a sliding motion, so that he falls backward.

SONO ICHI
Osoto-otoshi—uke in right defensive posture

Both sides grapple in right natural posture. Tori steps back in the tsugi-ashi form with his left foot, then his right foot, while pulling uke forward and trying to break his balance. At this moment, tori moves his right foot to the tip of uke's right foot, and takes a right posture. Uke resists being pulled, steps forward in the tsugi-ashi form with his right foot, then his left foot, and, responding in right defensive posture, begins to return to a stable posture (photo 1).

At this moment, tori supports his body weight with his right leg, and steps his left foot to the side of uke's right foot with his waist lowered. He lifts and pulls with the right hand, pulls towards his left armpit with the left hand, bringing uke tight against him, and pushes uke backward. Uke's body weight falls towards his right heel, as his balance breaks (photo 2).

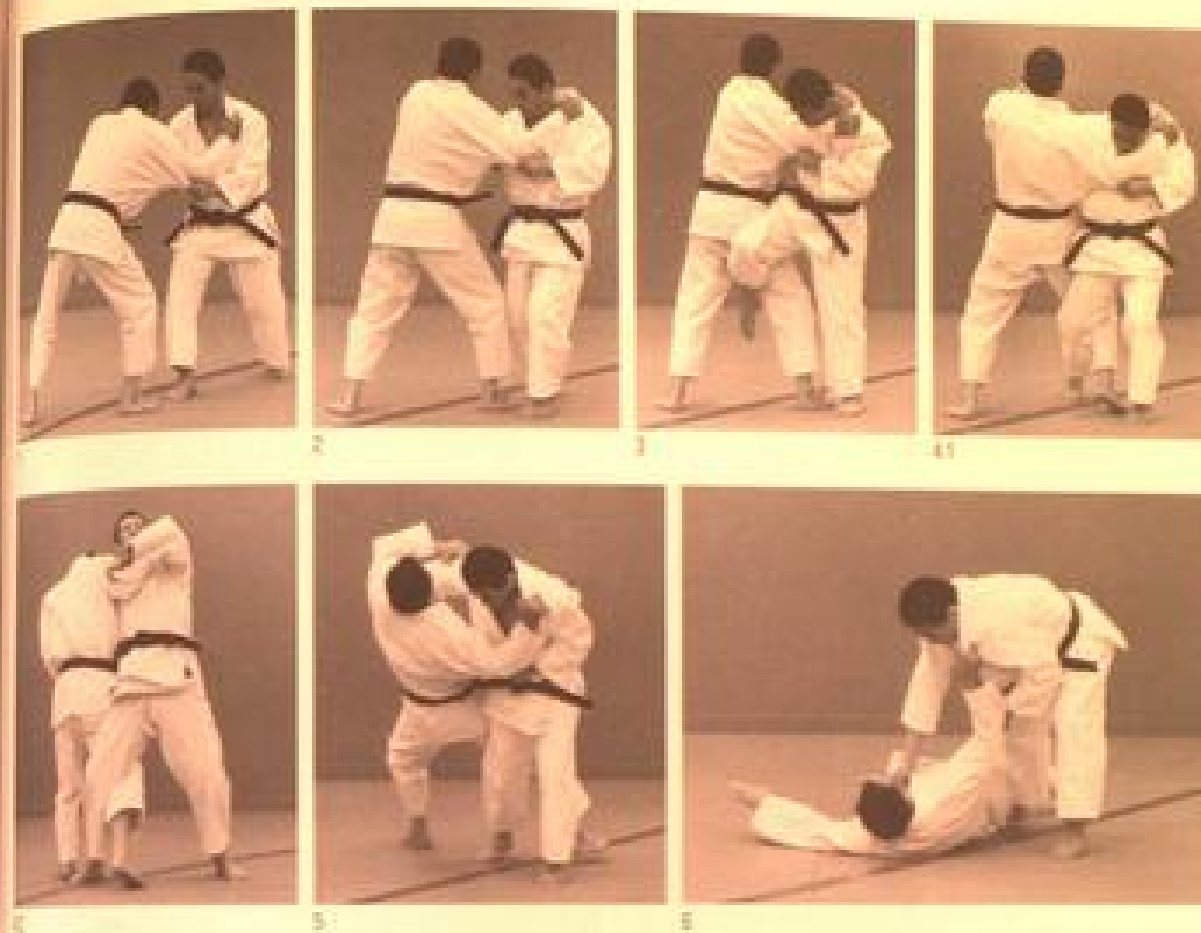
Supporting his weight on the left foot, tori raises his right leg, bending it outside of uke's right leg, lifts it in a large motion with the toes pointing downwards, and puts the area from his right heel to his calf below the back of uke's right hip (right buttock) (photo 3). With his right heel and the lower part of his right leg on the back of uke's upper thigh, he steps his right foot down onto the mat, sliding it down the back of uke's leg (photo 4.1, 4.2). At the same time he pushes towards the rear with the right hand, pulls with the left hand, and in one breath leans with his upper body, while pushing uke's upper body down towards the rear. Uke falls straight onto his back (photo 5, 6).

In this technique, tori puts his right calf on the back of uke's right thigh, steps in with his left foot, and, creating momentum, leans over uke with his upper body. This technique has two stages.

KEY POINTS TO THE TECHNIQUE

The tsukuri in this technique is similar to that in osoto-gari, but the kake is very different. The concept of kake in this technique has been explained in many books, their key points expressed with expertise and insight:

"I raise my right leg, and when I step in behind his right leg, I put it on the back of his thigh and slide it down to the mat. When I step down with my right foot, I lower my body slightly, and throw my opponent straight down" (*Tsuzoku Judo Zukai*).

"I step my left leg forward to the right side of his right leg, and lean on him, bending back slightly. I raise the right leg while bending the knee and stick it out in front of me from his right side, (see diagram). I straighten the knee and with the feeling of bringing my knee back, I slide the back of my thigh down back of his right thigh, and at the same time push him down with both hands" (*Judo Kyohan*).

Judo Kyohan

"I raise the right leg, and step it down to the mat to the area behind the middle of his feet, by stepping it down the outside of his right thigh. I pull down with the left hand, and when I push with the right hand, which is holding his collar, the opponent is pulled in one direction and pushed in the other, and he falls backwards because he has no other option" (*Judo Tebiki Gusa*).

"Step both feet further than the center line of uke's feet" (*Judo*).

"Straighten your knee using the strength in your hips, slide your leg down, and, at the moment it touches the mat, quickly pull him down with your left hand toward's his right rear side, and push him away with the right hand. He will fall down onto his back" (*The Canon of Judo*).

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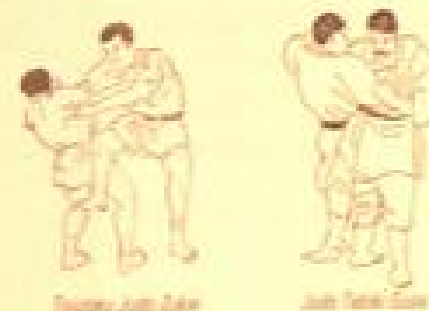
Tsuzoku Judo Zukai

Judo Tebiki Gusa

APPLICATION
1. Osoto-otoshi—from osoto-gari

Both sides grapple in right natural posture. Tori drives uke back, and, at the moment he begins to step back with his right foot, tori begins to reap with his right leg using osoto-gari (photo 7).

Uke steps back with his right foot and begins to defend in the left defensive posture, but tori restricts the free movement of that leg with his right leg while pulling with both hands, and bringing his chest tight against him. Tori pushes into uke, and at the moment his balance breaks towards the mat, tori slides his right foot down onto the mat (photo 8). He steps in with his left foot to the left defensive posture, and, pushing down with both hands, he uses his upper body to lean on uke so that he falls backward (photo 9, 10).

Tori is not able to complete the reaping action of osoto-gari in this technique, and if he lengthens the step of his left pivoting foot when uke defends firmly, his posture will become unstable towards the mat, and uke will be able to throw him back. Therefore, when he steps the right leg down to the mat, he must also step in with the left foot, thereby shortening the distance, and simultaneously lean over uke with his

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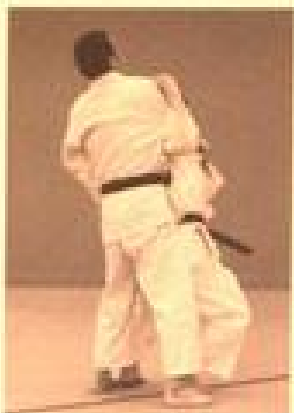
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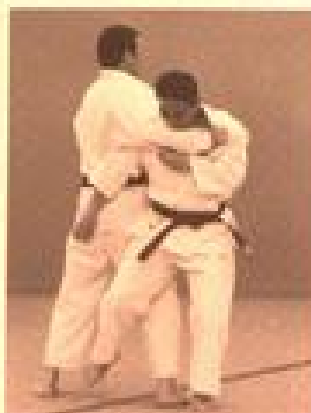
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upper body to execute the technique.

Tori can also continue from ashi-guruma using the same principles.

2. Osoto-otoshi — from ippon-seoi-nage

Both sides grapple in right natural posture. Tori moves backward while drawing uke out, and begins to throw him with ippon-seoi-nage. Uke responds by stepping forward with his right foot while bending back (photo 11).

At that moment, tori holds uke's right arm, while turning and correcting the direction he faces. He steps his left foot to the side of uke's right foot (photo 12), puts his right leg on uke's right leg, and his right arm on the back of uke's waist, and leans onto uke with his upper body to break his balance towards the rear (photo 13). He then steps his right foot down onto the mat, while restricting the free movement of uke's right leg, steps in with the left foot, and pushes the opponent backward by leaning on him with his upper body (photo 14).

It is important that tori turns around without hesitation and breaks uke's balance towards the rear at the moment uke bends back to defend against ippon-seoi-nage.

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In some situations he can also grip both the collar and sleeve on the same side to execute kata-eri-seoi-nage, and turn around in the same way to execute this technique.

3. Osoto-otoshi — from soto-makikomi

Tori and uke grapple in right natural posture. Tori sees an opportunity and begins to throw uke with soto-makikomi (photo 15), but uke defends by bending back. At that moment, tori turns and corrects the direction he faces while pulling with the left hand. He holds uke's right upper arm under his right armpit and brings him tight against him, then leans on him with his upper body and breaks his balance backward. Tori steps his right foot onto the mat (photo 16), steps in with the left foot, and leans on uke to push him down (photo 17).

It is important to lean on uke's right arm, which tori is holding, and prevent uke from straightening up.

It is also possible to continue to this technique from hane-makikomi and harai-makikomi using the same principles.

SONO NI
Differences between osoto-otoshi and osoto-gari

These techniques are very similar but the concept of take in each is vastly different. In the following, we look at the basic differences.

In osoto-otoshi, tori puts the back of his right thigh on the upper part of the back of uke's right thigh, and steps to the mat by sliding his leg downwards, so that uke bends back and falls down.

In osoto-gari, tori raises his right leg in a large movement, and swings it down so the back of his knee meets the back of uke's knee, and he reaps upwards in a large motion to throw uke backward.

Tadao Otaki, 9th dan, described the differences between these techniques in the following way:

"This is the same kind of technique as osoto-gari, and if we look at them in terms of kata there are no major differences. There are, however, clear differences in the use of energy.

In osoto-gari, we use the reaping movement. In osoto-otoshi, however, we step the foot down by sliding it down uke's leg, and push uke so that he bends backward and falls down. This makes it different."

The main criterion for osoto-otoshi is for tori to step the right foot onto the mat to throw uke. In techniques like Application 1, therefore, if tori simply steps his right foot onto the mat and pushes uke down without sliding his right leg down the back of uke's leg, it is still classified as osoto-otoshi. On the other hand, if he executes the sliding action and reaps uke's leg instead of stepping his right foot onto the mat, this is classified as osoto-gari.

SONO SAN
Points to consider on osoto-otoshi
Some famous names associated with this technique

This technique was included in the Kyu Gokyo no Waza, but was probably left out of the revision in 1934 because it was not used in randori-waza.

There are many famous names associated with this technique. In Master Kano's *Judoka soshite no Kano figore*, it says the following about Shiro Saigo's osoto-otoshi, who was famous for yama-arashi:

"In 1885, there was a dojo in Nibancho, Tokyo. Little by little jujutsu practitioners came from every direction, they had studied jujutsu some years ago and came to compete, and came even from as far as Bizen (present-day Okayama prefecture). Otake of the Totsuka school of the Yoshin-ryu also came. Otake had never been beaten in a contest, but was thrown flying with osoto-gari by Saigo. Otake was greatly respected by his peers and due to this, Kodokan's reputation was secured even more so."

Osoto-otoshi is thought of as a speciality technique for judoka of large body size, but it seems surprising then that Saigo, 6th dan, was 153 centimeters and 53 kilos. Perhaps his immense skill in the tsukuri compensated for his slight body size.

14 Osoto-guruma

Tori breaks uke's balance towards the rear, puts his right leg diagonally across the back of uke's legs, and, using this leg as a fulcrum, throws uke backwards in a rotating motion.

SONO ICHI
Osoto-guruma — the right leg on the back of uke's legs

Both sides grapple in right natural posture. Tori steps back with his right foot, then his left foot, and his right foot again. He begins to pull uke forward to break his balance, and draws uke's upper body downwards with both hands, then comes to a halt. At this moment, uke responds by stepping forward with his left foot, then his right foot, then his left foot again, holds his ground, and, while straightening up, steps back with his left foot, and begins to return to a stable posture (photo 1).

At this moment, tori lessens the pulling action of the right hand and pushes so that uke begins to step with his left foot by supporting his body weight on the right foot and lifts the left foot. At that moment, tori lowers his waist and steps his left foot deep to the side of uke's right foot (photo 2). He lifts and pulls with the right hand, and, pulling with the left hand, brings their chests together, breaking uke's balance towards the rear. Uke steps his left foot onto the mat, so that he takes a right posture (his feet in

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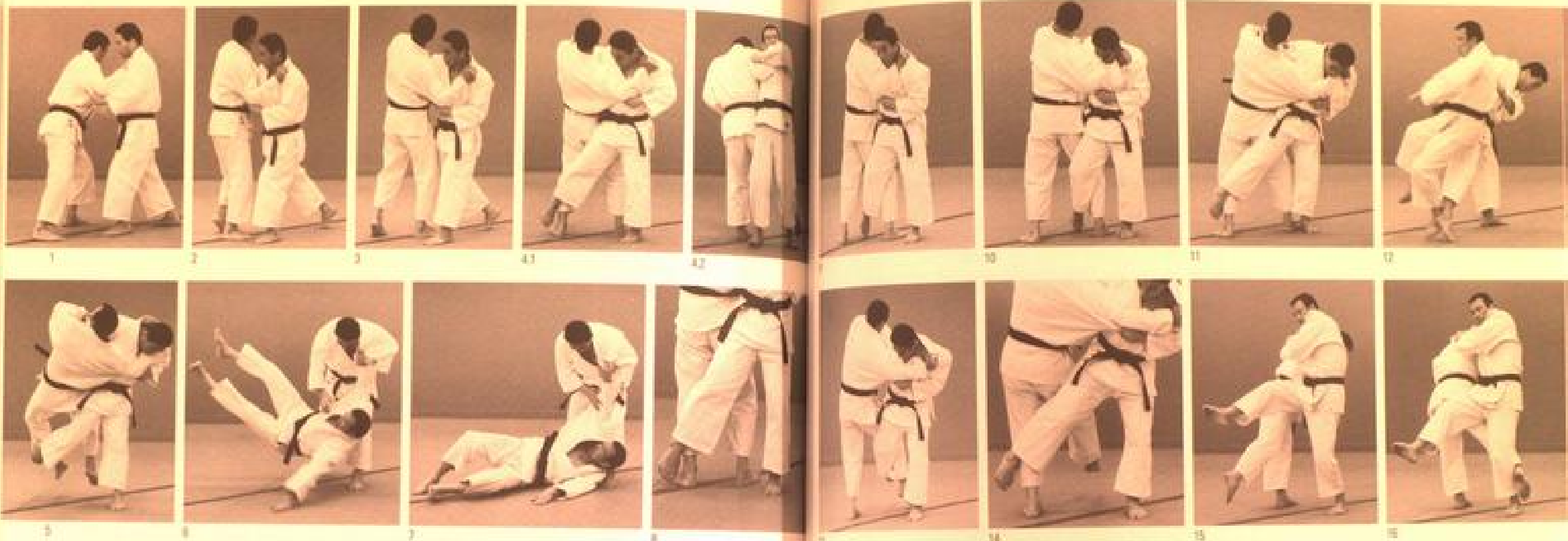
a narrow stance), his weight falls over both heels, and, bending back, his balance breaks towards the rear (photo 3).

Maintaining firmness in this posture, tori supports his body weight on the left leg and, swinging his right leg, places it diagonally across the back of uke's right thigh and left knee (photo 4.1, 4.2). He lifts up with the right hand pushing uke backward, and, drawing his left hand towards his armpit, pulls down, bends forward, and, while twisting to the left, throws uke around the fulcrum of his right leg in a circular motion. Uke is thrown forward in a large rotating motion (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

The opportunity to position (tsukuri) is largely the same as that in osoto-gari. When tori performs the tsukuri he should step the left foot, which supports his body weight, deep past the side of uke's right foot. If he does not step in deep enough, he will not be able to put his right leg on the back of uke's legs. It is essential to tsukuri so that uke's feet are positioned in a narrow stance in a slightly right han-mi posture, so that his weight falls over both heels. Tori then puts his right leg on the back of uke's legs from a stable posture (photo 8).

At the moment uke lifts his left foot, tori must step his left foot to the side of uke's right foot, push uke towards his right heel with the right hand; and pull uke's right elbow towards the inside by tightening with the left hand.

If tori puts his right leg onto the back of uke's legs with it opened to the side slightly, he will not be able to sweep upwards with firmness. Therefore, he must bring uke's body tight against him, and, twisting to the left, rotate uke around the fulcrum of his right leg to throw him down.

APPLICATION

Osoto-guruma—from Osoto-gari

Both sides grapple in right natural posture. Tori sees an opportunity and executes osoto-gari (photo 9).

Uke responds by stepping his left foot back and round, and, opening his body to the left, defends in a right han-mi posture. At this moment, tori pushes with the right hand, pulls with the left hand, and breaks uke's balance backward so that his weight falls over both heels (photo 10).

Tori reaps with the right leg, while moving his left leg closer, and pushes uke back. He supports his body weight on the left leg, and, changing the action of his right leg, puts it on the back of uke's legs, and throws him backward using the principles described in sono ichi (photo 11).

Tori can also continue to execute osoto-guruma in situations where uke responds to his osoto-gari by stepping his left foot back and round in a large motion, then turns his back towards tori and bends to escape his technique (photo 12).

In this situation, tori draws uke's right foot out, and at the moment it touches the mat, he reaps it lightly with osoto-gari. Pulling uke's right foot forward, he then changes the action of his right leg and continues to execute osoto-guruma (photo 13, 14).

In another situation, tori executes osoto-gari, but uke lifts his right leg up in a large motion to dodge the technique. At that moment, tori changes the action of his right leg, puts it on the back of uke's left supporting leg, and continues to execute osoto-guruma (photo 15, 16).

SONO NI

Osoto-guruma—tori puts his right foot onto the mat behind uke's legs

Both sides grapple in the right natural posture. Tori performs the positioning (tsukuri) using the principles described in sono ichi, and breaks uke's balance back from a right han-mi posture, so that his weight falls towards his heels (photo 17).

Supporting his body weight on the left leg, tori swings his right leg forward, and steps it down onto the mat near the back of uke's left heel (photo 18). While pulling with both hands, he leans on uke with his upper body, pushes him back, and breaks his balance. Then, twisting to the left, tori throws him round in a rotating motion (photo 19, 20).

Unlike sono ichi, tori steps his right foot onto the mat and throws uke by rotating him round the fulcrum of his right heel in this technique. Thus, he completes the technique by fixing his right heel firmly to the mat and twisting his body to the left. This bears similarities with throwing uke backward with tai-otoshi.

There are two situations in which this technique is applied. First, when tori intends to throw uke with his foot on the mat from the outset, and second, when he tries to execute the technique described in sono ichi with his leg on the back of both of uke's legs, but uke resists; tori therefore slides his right leg down onto the mat to execute the technique.

In another situation, tori draws uke's right leg out, and when he steps forward with it, tori lightly sweeps it upwards with the left foot, similar to deashi-harai (photo 21), then he quickly steps in deep with the left foot and, pushing uke back (photo 22), changes to the technique described above (photo 23).

Mifune, 10th dan, defined this technique as osoto-guruma. Although it is different from the basic osoto-guruma, it is still related.

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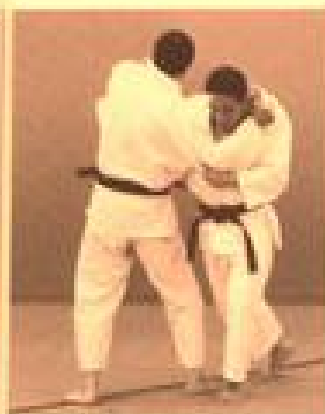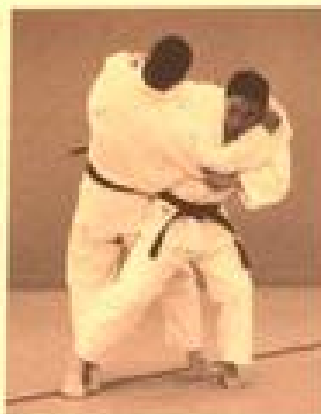
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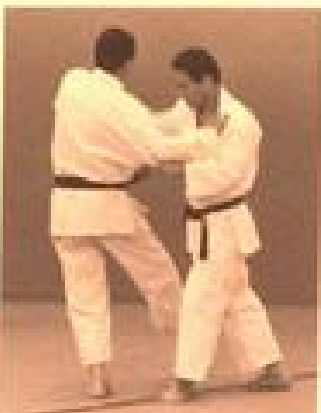
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SONO SAN
Difference between osoto-guruma and osoto-otoshi

These techniques are very similar. Their fundamental differences are therefore described in the following:

Osoto-guruma

Tori puts his right leg diagonally across the back of both of uke's legs (or the left leg); and, using it as the fulcrum, throws uke backward in a rotating motion.

Osoto-otoshi

Tori slides his right leg down the back of uke's right leg, and, stepping it onto the mat, throws uke backward.

Some people have difficulty in telling osoto-otoshi apart from osoto-guruma. This is because tori throws uke by stepping his right foot down behind uke's legs onto the mat in sono ni of this technique.

If tori steps his right foot down onto the mat behind uke's left heel (positioned to the rear of both feet), this is classified as osoto-guruma.

But if he steps his right foot down between uke's feet (positioned inside uke's left foot), this is classified as osoto-otoshi.

Furthermore, if tori has thrown uke with his right foot stepped behind uke's feet, using the principles described in sono ni, but uke responds by stepping his left foot back and round, then tori's right foot will be positioned between uke's feet when he executes the throw. In this case, the technique is classified as osoto-otoshi (photo 24, 25, 26).

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SONO YON
Points to consider on osoto-guruma
Jujutsu's osoto-guruma

Randori Kappo Jujutsu Kyokusho by Yoshitame Iguchi covers various techniques such as jujitsu-no-waza, atemi-waza, kappo and so on. It was compiled with the help of practitioners of every style of martial art:

for example, Sekiguchi-ryu, Yoshin-ryu Tozuka school, Kodokan, Tenjin Shinyo-ryu, Asayama Ichiden-ryu, Shinkage-ryu, Ryoishinto-ryu, Kito-ryu, and Okuda-ryu. A technique that is thought to be the equivalent of osoto-guruma is introduced in this book as harai-ashi (see picture).

Harai-ashi

15 Osoto-gaeshi

Tori counter-reaps uke's osoto-gari technique with an osoto-gari technique.

SONO ICHI
Osoto-gaeshi – countering uke's osoto-gari with osoto-gari

Both sides grapple in right natural posture. Uke steps back with his right foot, then his left foot, and his right foot again, and begins to pull tori forward to break his balance. Tori responds by stepping forward with his left foot, then his right foot, and his left foot again, holds his ground, and straightens up while stepping back with his left foot to return to a stable posture (photo 1).

At the moment tori lifts his left foot to step back, uke steps his left foot to the side of tori's right foot in the tsugi-ashi form, with his left foot then his right foot, and begins to reap tori with osoto-gari (photo 2). At this moment, tori quickly steps his left foot to the side of uke's right foot, pulls and lifts with his right hand, draws their chests together with his left hand, and pushes uke back. Uke's weight falls towards the heel of his left supporting foot, and his right foot, which he begins to reap with, is lifted off the mat (photo 3, 4).

At the moment uke reaps from an unstable posture, tori swings his right leg up in front, and then reaps downwards so that uke falls back. When tori reaps, he pushes uke back, so that uke falls sharply in

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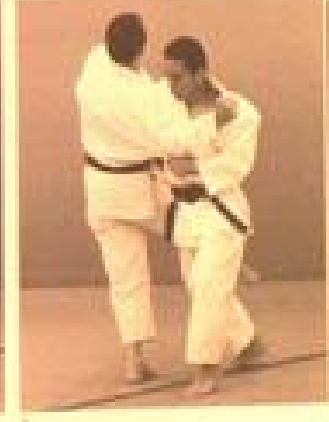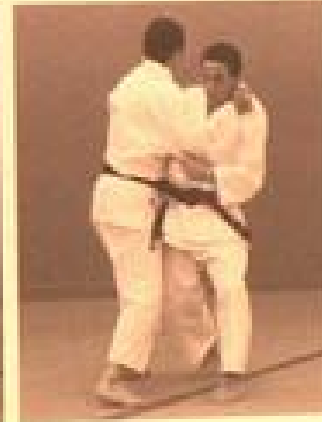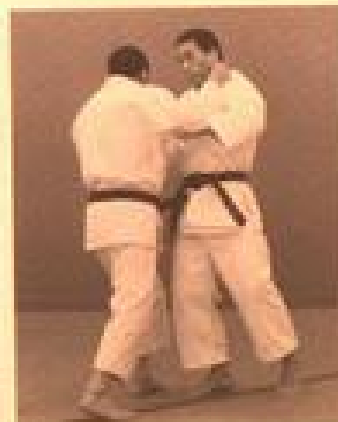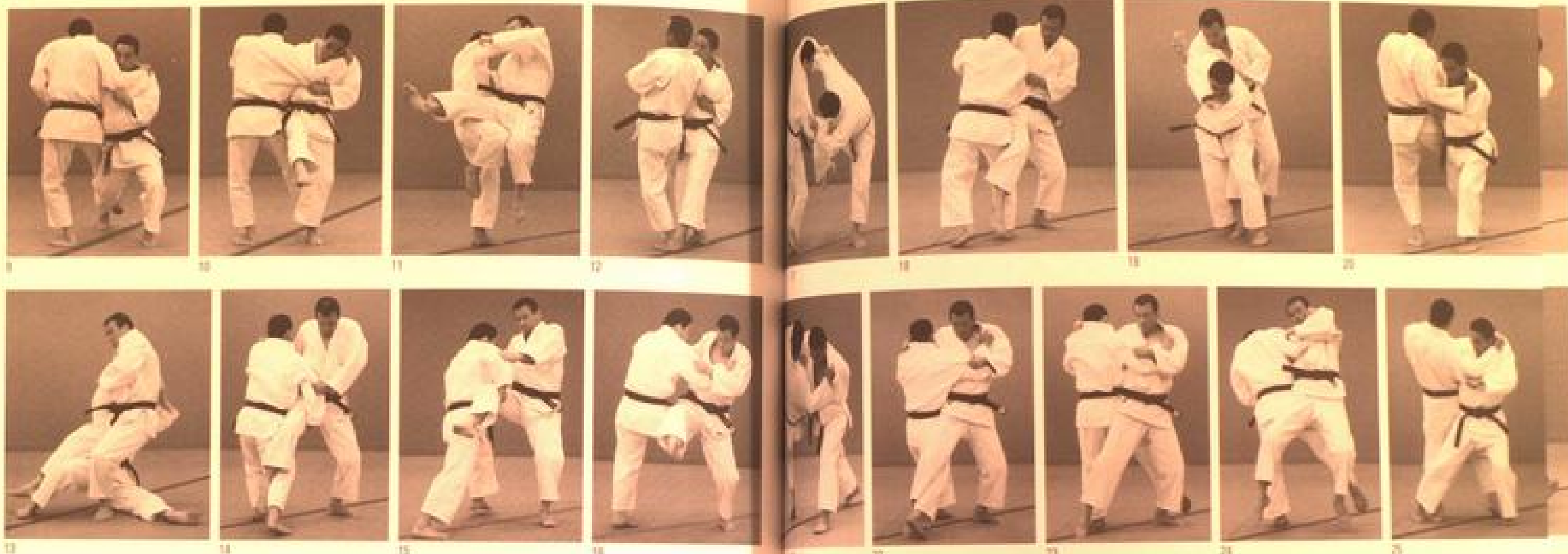
a large motion as he is counter-reaped (photo 5, 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

In this technique, tori counters uke's osoto-gari by reaping from the opposite direction (from uke's rear). Consequently, it is essential that tori responds by taking the initiative at the moment he perceives uke is about to execute this technique. In other words, at the moment uke steps in with his left foot to execute osoto-gari, tori steps his left foot to the side of uke's right foot and pushes him back to break his balance. Tori counter-reaps at the instant uke channels energy into his reaping leg, from an unstable posture. It is very important that tori acts instantaneously at the correct time.

In another situation, tori responds to uke's technique by stepping back with his right foot into a left defensive posture to defend (photo 9, 10). When uke sees that his reaping action is not effective, he brings his leg back, and it is at this moment that tori counter-reaps with osoto-gari.

The key element of this technique is that tori counter-reaps with osoto-gari at the moment uke executes osoto-gari, but this can also mean adapting from and continuing to those techniques: which are included in the osoto-gari category of techniques. Namely, osoto-gari, osoto-otoshi, osoto-guruma, and osoto-makikomi.

The following counter techniques are classified according to the final part of the technique executed, after adapting and continuing from osoto-gari. They do not include osoto-gaeshi:

Ushiro-goshi

Tori responds to uke's right osoto-gari by opening his body to the right. He steps round to uke's rear and pushes uke's buttock up with his right knee (photo 11).

Kosoto-gake

Tori responds to uke's right osoto-gari by supporting his body weight on the right leg, and hooks uke's left supporting foot with his left foot (photo 12).

Tani-otoshi

Tori responds to uke's osoto-gari by stepping round to his rear, steps his left leg behind uke's left supporting leg, and drops down to throw him (photo 13).

Sukui-nage, kuchiki-taoshi

Tori responds to uke's right osoto-gari by stepping back with his right foot. He inserts his right hand between uke's thighs, lifts him up (from in front or from behind) and throws him down to counter with sukui-nage (photo 14). If he lifts uke's right leg from the front with his right hand and pushes him back, it is classified as kuchiki-taoshi (photo 15).

Uki-otoshi

When uke is just on the verge of reaping with osoto-gari, tori raises his right leg forward diagonally to dodge it, and when it cuts through the air, uke's balance breaks forward. Tori then pulls him down (photo 16, 17).

In another situation, at the moment before uke reaps with osoto-gari, tori steps back with the right foot into a left han mi posture, dodges uke's right leg, and twists to throw him down.

Tori responds to uke's right osoto-gari by turning round in a large motion, and continues and adapts to other ippon-seoi-nage (photo 18, 19), harai-goshi, ashi-guruma, or soto-makikomi. In each technique, the classification of name depends on the final part of the technique that tori uses to throw uke.

SONO NI
Osoto-gaeshi—countering uke's osoto-gari with osoto-otoshi

Both sides grapple in right natural posture. Uke advances while pushing tori back, and begins to reap tori's right leg using a right osoto-gari. Uke executes osoto-gari, and at the moment his leg is crossed with tori's leg, tori responds by stepping back with his right foot, and stepping his left foot in to the left defensive posture. While defending from this posture, he draws uke's body in tight against himself with both hands, and pushes so that uke's balance breaks over his left heel (photo 20).

While maintaining firmness in his posture, tori steps in further in the tsugi-ashi form with his left foot, then his right foot, and, leaning forward pushes uke down with both hands (photo 21).

In this technique, tori responds to uke's osoto-gari in a left defensive posture, pushes uke backward to prevent his technique from being effective, and breaks his balance. Then, while maintaining firmness in this posture, he pushes uke down in one breath.

The principle of osoto-otoshi is to throw uke down by sliding the right leg down uke's leg. In another situation, tori can execute this technique by stepping his right foot onto the mat from the outset in order to throw uke.

Tori can also counter by adapting from uke's osoto-otoshi and continuing to osoto-otoshi, and also from uke's osoto-guruma to osoto-otoshi.

SONO SAN
Osoto-gaeshi—countering uke's osoto-gari with osoto-guruma

Both sides grapple in right natural posture. Uke sees an opportunity as tori begins to step back with his right foot and begins to reap tori's right leg with a right osoto-gari. At this moment, tori quickly steps back with

his right foot, steps in with his left foot, and defends in a left defensive posture, while pushing uke back with both hands so that his balance breaks over his left heel (photo 22).

At this moment, tori maintains firmness in this posture, and, supporting his body weight on the left leg, swings up his right leg and places it diagonally across the back of both of uke's legs (photo 23). He twists to the left, and throws uke back around the fulcrum of his right leg in a rotating movement to throw him down with osoto-guruma (photo 24).

In another situation, tori steps his right foot onto the mat behind uke's left foot and pushes him down with osoto-guruma (photo 25).

Tori can also counter by adapting from uke's osoto-otoshi and continuing to execute osoto-guruma, and also from uke's osoto-guruma to osoto-guruma.

SONO YON

Points to consider on osoto-gaeshi

Confrontation with Yoshimatsu at the All Japan Judo Championships

In 1951, the author of this book competed with Yoshimatsu, 6th dan (later 9th dan), at the All Japan Judo Championships, and won his first overall victory using osoto-gaeshi (picture right).

16 Ashi-guruma

Tori lifts uke and breaks his balance forward or to the right front corner. He puts the lower end of his right leg on the front of uke's right kneecap and, pressing down, uses it as a fulcrum to throw uke forward in a rotating motion.

SONO ICHI

Ashi-guruma—pressing with the back of the right ankle

Both sides grapple in right natural posture. Tori advances with the left foot, then the right foot, while pushing uke back. Uke responds by stepping back with his right foot, then his left foot, and begins to step back with his right foot again (photo 1).

At the moment uke begins to step forward with his right foot, tori steps his right foot in front of uke's right foot, thereby shortening the distance between them (photo 2), and then steps his left foot round behind his own right foot, and opens his body to the left to take a right han-mi posture. He lifts and pulls with the right hand, pulls with the left hand lifting the elbow up, and, pulling him open to the left side, he lifts uke to the right front corner and breaks his balance. Uke is not able to transfer his weight onto his right foot, and rises onto the tips of his feet as his balance breaks (photo 3.1, 3.2).

At that moment, tori supports his body weight on the left leg and, straightening his right leg up in front of uke, puts the back of his ankle diagonally across the area below uke's right knee, thus restricting the free movement of his leg (photo 4.1, 4.2). While twisting his body to the left, he lifts and pulls further with the right hand, pulls diagonally downwards with the left hand, and throws uke around the fulcrum of his right leg. Uke is unable to step his right leg forward because his knee is restricted, and he twists forward as he is thrown in rotating a motion (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

The concept of this technique is almost the same as that of hiza-guruma. In hiza-guruma, tori throws uke with the sole of his left foot on uke's right knee, but in ashi-guruma he throws uke with the lower end of his right leg on uke's knee. It is a good idea to remember these concepts in comparison.

At the moment uke steps back and transfers his body weight, tori steps in, thereby closing the distance between them, takes a right han-mi posture, lifts uke, and breaks his balance using body control. It is important to seize the opportunity to position (tsukuri) at the right moment with exact timing. If tori is slow, uke will transfer his weight onto the right foot, and tori will not be able to lift him and break his balance. On the other hand, if he is too fast, uke will respond by stepping forward with his right foot in a stable posture.

Samura, 10th dan, says the following about this tsukuri:

"If you imagine you're running long-distance, and you notice something coming out from the side unexpectedly, you stop suddenly. This is how to understand how an opponent's balance breaks when his upper body leans forward and his balance is resting over the tip of his right foot."

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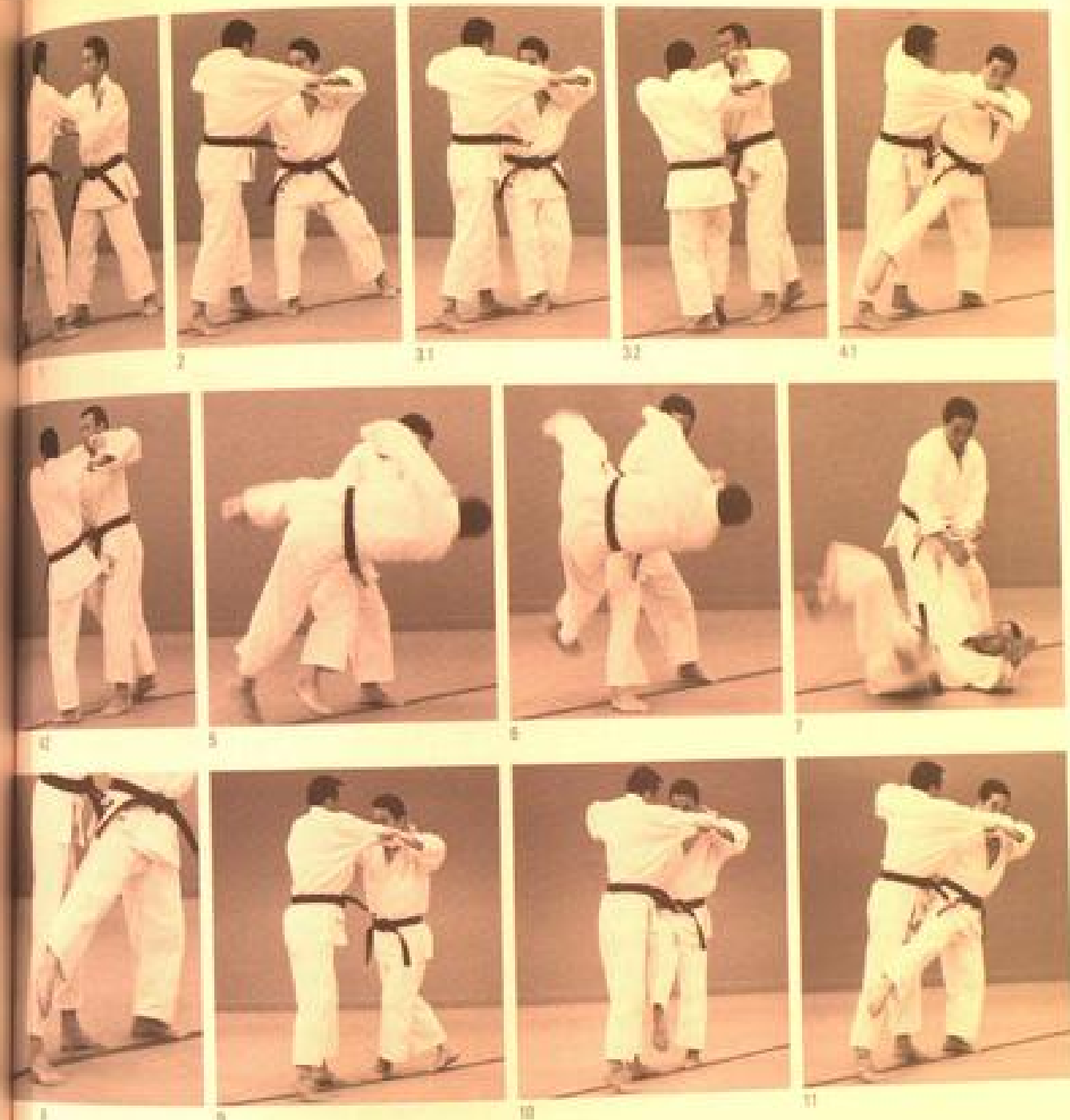
In short, tori should position uke (tsukuri) by restricting the free movement of his right leg, so that he is unable to step forward and his upper body only is pulled forward.

The back of tori's right ankle should touch the lower part of uke's right knee, and their waists should remain separate.

Tori should aim to stop uke's right leg moving forward by pressing with his right foot. It is not possible to sweep up with the right leg because their bodies are separate, therefore tori must use a pressing action instead (photo 8).

When tori throws uke around the fulcrum of his right leg, it will not be effective if he relies on the power from his arms, even if he twists around. Tori must lift uke from a straight and inflexible posture, break his balance, then use his right foot to press on uke's knee, push with the right hand, pull with the left hand, and, synchronizing these movements, turn and twist to throw uke down.

Tori's body control (tai-sabaki)

Tori positions uke for the throw (tsukuri), and at the moment uke steps forward with his left foot, tori steps

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his left foot to the tip of uke's left foot while lifting uke straight forward to break his balance (photo 9). Then, pivoting on his left foot, he swings the right leg up in front, and, rotating the body in a large motion, presses uke's right kneecap down with the right foot (photo 10, 11).

In this situation, tori adapts and continues from his opponent's technique. Uke executes a right osoto-gari, or a right tai-otoshi, and at the moment it does not prove effective, uke brings his right foot back and returns to a stable posture. At that moment, tori lifts uke with both hands, breaking his balance, presses his right foot onto uke's knee, driving it back, and continues to execute ashi-guruma.

APPLICATION
Ashi-guruma—from osoto-gari

Both sides grapple in right natural posture. Tori sees an opportunity and begins to execute osoto-gari (photo 12).

Uke responds by stepping back with his right foot and begins so open his body to the right to dodge tori's technique (photo 13).

Uke steps back with the right foot, therefore tori is unable to reap because uke's right leg is positioned too far away. So tori puts the lower end of his right leg on the side of uke's right knee and presses it down. From this posture, he changes direction, opens his body to the left, lifts and pulls with the right hand, pulls upwards with the left hand, and, while lifting uke onto the tips of both feet and breaking his balance, he turns to the left and throws uke around the fulcrum of his right lower leg in a rotating motion (photo 14, 15).

There are situations in which tori begins to throw uke with ashi-guruma from the outset, but in most situations tori executes osoto-gari, uke steps back with the right foot into a left posture, his balance breaks, and tori then executes ashi-guruma.

After breaking uke's balance backward and executing a reaping action with osoto-gari, tori must change the direction of his leg and press down in one swift movement to execute the technique effectively.

After reaping with osoto-gari, he will often put his right leg deep onto uke's leg, more so than in sono ichi. Accordingly, he presses uke's right knee down from the side with his right calf. Thus, he bends uke's body slightly from the side of uke's right leg, then uke is twisted to the side as he is thrown (photo 16).

In this situation, tori places his right leg deep onto uke's right leg, and when his waist touches the front of uke's waist, he sweeps him up with the waist. This technique is classified as harai-goshi.

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SONO NI
Ashi-guruma—pressing with the instep of the right foot

Both sides grapple in right natural posture. Tori moves back while pulling uke forward. Uke steps forward with his left foot, and at the moment he continues with his right foot, tori steps his left foot back and round behind his own right heel (photo 17). At the moment uke steps his right foot forward, tori supports his body weight on the left foot and raises his right foot, placing the top of it on uke's right knee, and presses it. At the same time, he lifts uke with both hands and breaks his balance, so that uke's weight falls over the tips of both feet, and his balance breaks forward (photo 18.1, 18.2).

Tori twists his body to the left while pulling with both hands and throws uke round the fulcrum of his right leg in a circular motion (photo 19, 20).

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Ashi-barai of Tenjin Shinyo-ryu

SONO SAN
Differences between ashi-guruma, harai-goshi, and osoto-gari

Ashi-guruma (ashi-waza)
Tori puts the lower part of his right leg on uke's kneecap and presses on it. Using that leg as the fulcrum, and maintaining firm contact with uke's body, he throws uke forward in a rotating motion.

Harai-goshi (koshi-waza)
Tori brings his back tight against uke, and sweeps upwards with the back of the hip and the right leg, so that uke is thrown forward (photo 21).

Osoto-gari (ashi-waza)
Tori reaps uke's right leg up with his right leg and throws him backward (photo 22).

This describes the main points of these techniques, but they also bear many similarities, which makes it difficult to tell them apart.

For example, when tori continues from osoto-gari to ashi-guruma (sono ichi, Application), the judging criteria is based on whether he uses the right leg to reap upwards or press, and whether he throws to the back or to the front.

In another example, when he presses in the ashi-guruma form with the right foot placed deep so that the bodies touch, the judging criteria is based on whether he executes the technique by pressing with the right leg, or sweeping up with the hip and right leg.

In any case, it is important to judge the technique accurately, based upon the central action employed, and the direction uke is thrown in.

SONO YON
Points to consider on ashi-guruma
Tenjin Shinyo-ryu Jujutsu's ashi-barai

The following randori-waza is introduced in the Tenjin Shinyo-ryu Jujutsu handbook *Jujutsu Gokui Kyoju Zukai*. If we speculate about the technique from the picture above, it seems that tori faces uke head-on, puts his right heel on the back of uke's right knee, and throws him backward. If that is the case, it is very similar to osoto-gari.

17 O-guruma

Tori lifts and breaks uke's balance forward, or to the right front corner. He puts his right leg on uke's lower abdomen, and, using it is a fulcrum, throws uke forward in a rotating motion.

SONO ICHI

O-guruma — at the moment uke steps forward with his left foot

Both sides grapple in right natural posture. Tori steps back with the right foot, then the left foot while pulling uke back. Uke responds by stepping forward with his left foot, then his right foot, and begins to continue with his left foot (photo 1).

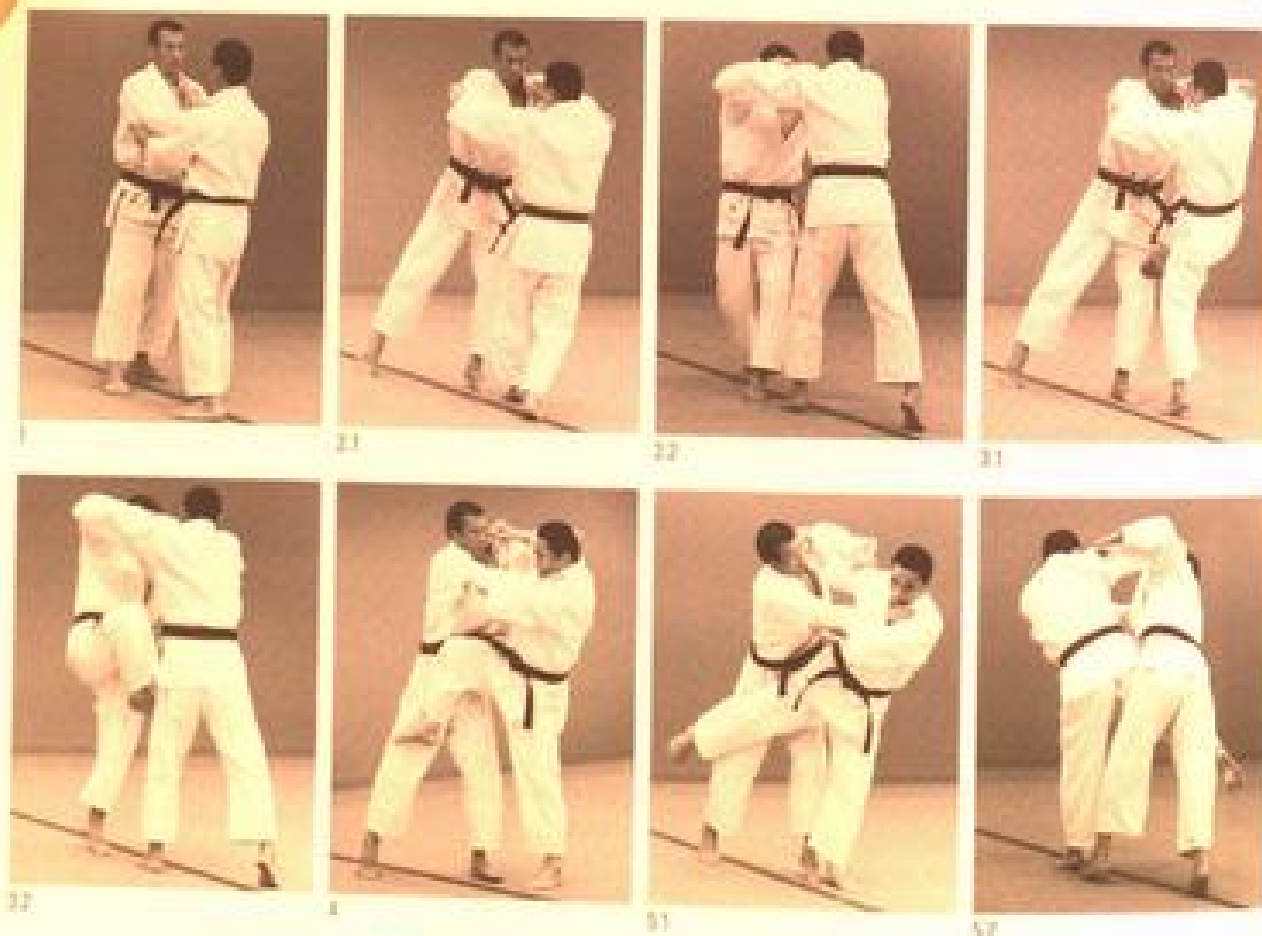
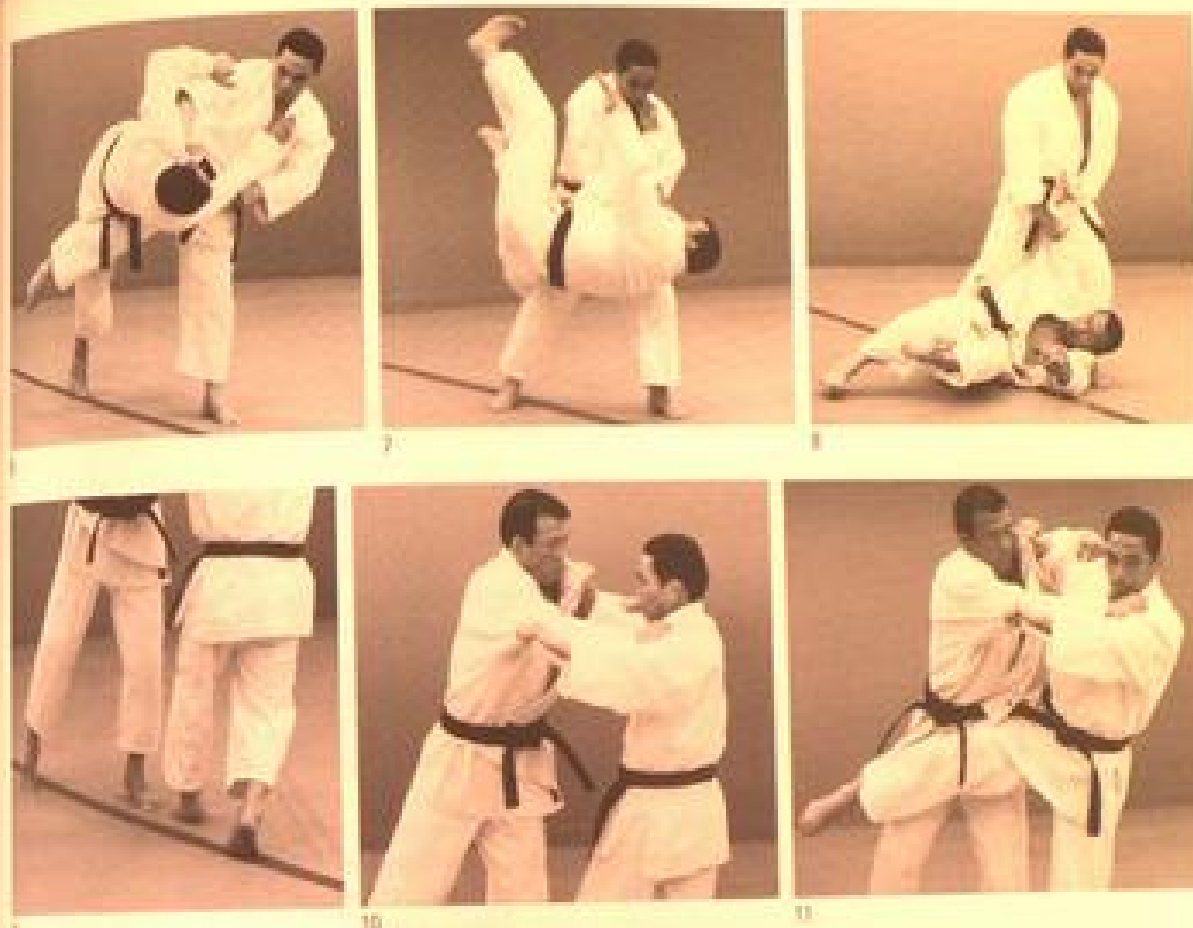
At the instant uke begins to step forward with his left foot, tori steps back with his right foot, thereby increasing the distance between them, and as the moment uke transfers his weight onto the left foot, tori steps his left foot outside the tip of uke's left foot. He lifts and pulls upwards with the right hand and pulls with the left hand, raising the elbow and opening it to the left, and he lifts uke to the right front corner to break his balance. Uke is unable to transfer his weight onto his left foot, and rises onto the tips of both feet in the left posture, as his balance breaks (photo 2.1, 2.2).

At that moment tori supports his body on the tip of his left supporting foot, brings his right leg around, and swings it up onto the front of uke's body (under the front of his left hip) (photo 3.1, 3.2). He turns his body to the left, and, while twisting his right leg, he thrusts it onto uke's lower abdomen (photo 4, 5.1, 5.2), then he twists his body and his waist further to the left. Together with this, he lifts uke with the right hand, pulls downwards with the left hand, and throws uke round the fulcrum of his right leg in a rotating motion (photo 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

Samura, 10th dan, described this tsukuri in the following way:

"The opponent leans forward with his balance placed equally on the tips of both feet, and his feet are parallel. In other words, the opponent tilts forward from natural posture. Try to think of it in terms of the top of a pole (standing upright), tilting slightly" (*Judo Gokyo no Kaisetsu*, published by Kodokan Bunka Kai, 1936).

The body control for performing the tsukuri on uke, however is very difficult. At the moment uke steps forward with his left foot, tori steps back with his right foot, and changing step, steps his left foot outside the tip of uke's left foot (or in the front of the tip of uke's left foot) (photo 9). At the same time, he lifts uke forward with both hands and breaks his balance (photo 10), then he thrusts the right leg onto the front of uke's lower abdomen (photo 11). In short, the tsukuri depends on opposite motions of body control.

All of these movements must be executed agilely and swiftly in one instant. The success of the technique depends upon the tsukuri.

The position of the left pivoting foot is also important because tori must execute the technique from a stable posture. This also depends on the width of uke's stance, but positioning his left foot slightly outside the tip of uke's left foot should be fine. When uke has a wide stance, tori can also step his left foot in to the tip of uke's left foot. If tori moves his left foot to the inside of uke's left foot, his waist will be in front of uke's lower abdomen and his posture will become unstable. Therefore, not only will the technique not be effective but he risks being counter-attacked.

If tori begins to execute the technique while maintaining instability, and enter his waist deep, the back of his waist will touch the front of uke's waist, and he will execute harai-goshi instead.

When tori inserts his right leg onto uke's lower abdomen, while facing uke head-on, he brings his right leg around and lifts it high by opening it to the outside slightly. He points the tip of his foot towards uke and twists it while turning to the left and changing direction. At the same time, he thrusts his leg in (inserting it) and, pointing the toes forward, puts the back of his right leg on the front of uke's lower abdomen.

At this moment, tori straightens his right leg so that the calf area is at the top of uke's right thigh, while his thigh is on the front of uke's left hip.

He twists his right leg by sweeping up slightly, and rotates his body 180 degrees to the left, then throws uke over the fulcrum of his right leg.

Tadao Otaki, 9th dan, said the following about the concept of kake in o-guruma:

"Tori maneuvers with body control to the left side of his opponent, from there he straightens one leg across the opponent's lower abdomen, and by twisting his body, rotates his leg quickly in a rolling motion. At that instant, he raises uke's body upwards, and sweeps firmly upwards in a large motion from the front with his leg. He throws uke forward rotating him around the fulcrum of his leg. The essence of this technique is to maneuver the body with agility, lead your opponent, and importantly, put momentum into the technique." (*Judo Jukko*).

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The key point of this technique is synchronizing the movements of maneuvering the body lightly: the action of both hands, rotating the right leg, and twisting the body. Tori should execute these movements in one instant and facilitate the action of the right leg.

Opportunities for tsukuri

- At the moment uke steps forward with his right foot, tori moves his left foot outside the tip of uke's left foot while breaking his balance towards the right front corner (tip of his right foot) (photo 12).

  In another situation, tori occupies the inside circle and draws uke's right leg out while turning him in an outer circle. He moves his left foot to the outside of the tip of uke's left foot, and, lifting him, breaks his balance towards the right front corner.
- At the moment uke steps back with his right foot, tori moves his left foot to the tip of uke's left foot, while lifting him forward (over the tips of both feet), and breaks his balance.

After positioning uke in a tsukuri such as the ones described above, tori maneuvers with body control using the principles described in sono ichi to thrust his leg in and use it as a fulcrum to throw uke.

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SONO NI
Differences between o-guruma, harai-goshi, and ashi-guruma

O-guruma (ashi-waza)

Tori puts his right leg on uke's lower abdomen and, using it as a fulcrum, throws uke in a rotating motion.

Harai-goshi (koshi-waza)

Tori puts his right hip tight against uke's front, and throws uke forward by sweeping up with the back of his right hip and his right leg (photo 13).

Otaki, 9th dan, explains the differences between these two techniques in the following way:

"When you look at it as kata, it is similar to harai-goshi. But the classification is clearly different. In harai-goshi, you lift up the front of uke's waist with the waist, then you sweep up his leg with one leg. In o-guruma however, instead of inserting the waist, you insert one leg onto uke's lower abdomen from the side, and you send uke upwards by rotating this leg, then while sweeping up with this leg, you pull him down."

The differences are set out in the following.

O-guruma (ashi-waza)

- Tori does not touch the front of uke's waist with his waist.
- Tori throws uke, rotating him around the fulcrum of his leg.

Harai-goshi (koshi-waza)

- Tori's waist touches the front of uke's waist.
- Tori sweeps upwards with his waist and leg to throw uke.

Ashi-guruma (ashi-waza)

- Tori puts the back of his right lower leg on uke's kneecap, and throws uke by rotating him around the fulcrum of his leg. The only part of tori's body that touches uke is the lower part of his leg (photo 14).

The difference between o-guruma and ashi-guruma lies in the area of tori's leg that he uses to press with, and the part of uke's body that is pressed. The technique will be classified according to the function of these body parts.

SONO SAN
Points to consider on o-guruma
How Mifune conceived o-guruma

Mifune, 10th dan, in *O-guruma wo tsukuridasu made*, says:

"I created the form of o-guruma. Master Kano supplied a name, and it was thus included in the Kodokan techniques.

There was previously no method for a small person to throw a large person. When a large person faces a small person, his center is naturally higher than the smaller person's. So, a small person is more stable than a large person. If the opponent occupies the outer circle, then I occupy the inner circle. Therefore, in accordance with the principle that 'the inside force controls the outside force,' a small person can throw a large opponent in a big throw, and that is how I arrived at o-guruma. When you see an opportunity, stick out the leg and rotate it like it is a railway sleeper, and restrict your larger opponent's center, which is placed higher than yours" (*Budo Hokan and Judo Kaiboroku*).

18 Uchi-mata

Tori breaks uke's balance forward, or to the right front corner, then he swings his right leg between uke's legs, and he reaps up the inside of uke's thigh with the back of his thigh to throw him.

SONO ICHI
Uchi-mata — of Nage no Kata technique

Both sides grapple in right natural posture. Tori takes half a step forward with his left foot diagonally to the left (photo 1). He steps back with his right foot diagonally to the left, while pulling uke round in a large motion diagonally towards the right rear with both hands.

Uke responds by stepping with his left foot, then his right foot, while moving in a circle. At this moment tori is in a slightly right han-mi posture, while uke's feet open and he rises forward slightly (photo 2).

In the same manner, tori pulls uke further with both hands drawing him in this circle, so that to maintain his stability, uke moves the left foot, then the right foot, and gradually widens his stance. Then with his waist and both knees bent, his body weight falls over the tips of both feet.

Tori steps forward with his left foot, and he steps back with his right foot, while pulling uke round in a large motion towards the right rear corner (photo 3). At the moment uke begins to transfer his weight onto the left foot, which he steps forward, tori pulls his right hand to his right armpit, breaking uke's balance forward (photo 4.1, 4.2). Tori supports his body on the left leg, and, lowering his body, inserts his right leg between uke's legs, puts the back of his right thigh on the inside of uke's left thigh (photo 5.1, 5.2), and sweeps up, sending him in the direction he was moving towards (photo 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

This technique describes the principles of the Nage no Kata. Tori occupies the inside circle and draws uke round in an outside circle, so uke's legs open and he rises so that his body weight falls over the tips of both feet while his balance breaks forward. This is due to the effects of centrifugal force and centripetal force. At the moment uke transfers his weight onto the left foot, which he steps forward diagonally, tori puts the back of his right thigh on the inside of uke's left thigh.

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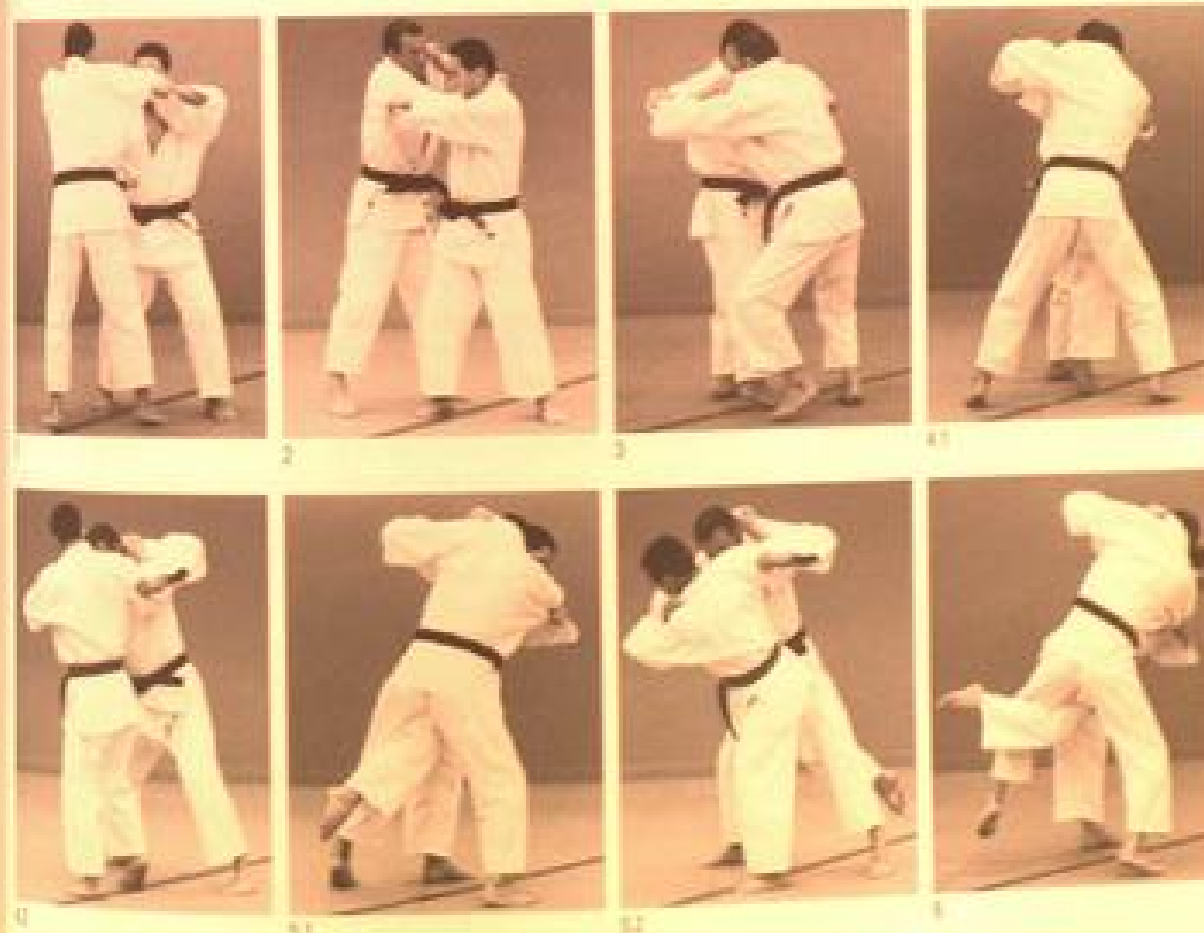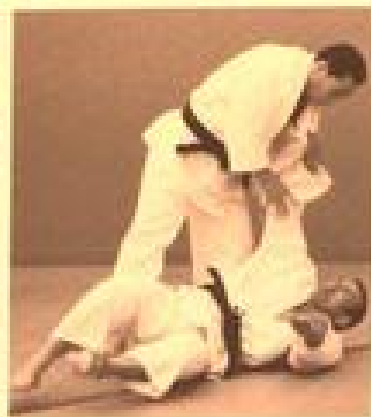
and reaps by scooping him upwards in the direction he is moving in the outside circle (tori's right rear corner). Uke's body rotates in a circle around the fulcrum of tori's right leg and he falls to tori's right side, like a leaf falling from a tree. In this situation, if uke rotates forward in a large movement, he does not fall.

This technique is thought to be the origin of uchi-mata. For a more detailed explanation of the principles and key points in this technique, an excerpt from *Randori no Kata* can be used as a reference for study:

Principles of pulling uke round

"Pull uke in a horizontal line, raising his right elbow to pull him round. It is important to lead him so that he advances to the left rear corner. When pulling uke out, tori pulls so that his right leg is positioned inside uke's left leg. The energy must not be broken when executing the movement of the hands and legs.

If uke remains when he is pulled, break his balance to the left front corner, then make him advance forward from his left foot by pulling. Tori pulls round to his right corner and uke follows him round."

Principles for sweeping up with the right leg

"Uke moves forward from his left foot. This is the opportunity to execute the technique. In other words, at the moment uke is in process of transferring his weight onto his left foot.

In synchronization with the right hand, tori sweeps uke's body up to the right rear corner. This is similar to the principles of okuri-ashi-harai. As explained before, the speed of the sweeping leg acts on the leg it is sweeping. Therefore, he should not be overly forceful, but sweep upwards, softly and firmly. When sweeping, the power comes from the thigh so the area from the knee downwards is not used, and you must sweep with the thigh.

The energy must be in constant flow from the moment uke steps with his left foot, until you sweep up. If the energy you use for pulling becomes separate from that with which you use the right leg, the technique will not be effective. It must be used in synchronization and aimed at one goal."

APPLICATION

1. Uchi-mata—drawing uke to the left side

Both sides grapple in right natural posture. Tori steps his right foot to the right side, moves his left foot too, and leads uke to take two or three steps to his left side with a wider step. Uke is pulled and moves lightly with his left foot, then his right foot. At the moment uke steps his left foot to the left side, tori opens his body to the left slightly and, while facing the side, steps his left foot back and round behind his right heel, supports his body weight, and lightly lifts the right leg (photo 9).

At the moment uke takes a big step to the left with his left foot and begins to transfer his weight, tori turns his body to the left, turns his back towards uke, and, while pulling him out with both hands, he swings the right leg inside uke's left leg, and places the back of his right thigh on the inside of uke's left thigh (photo 10, 11). He sweeps him up and sends him in the direction to which he is moving (towards the left).

Uke transfers his weight onto his right leg, which is then scooped up, his body is thrown upwards, and he falls in a rotating motion (photo 12, 13).

It is important that tori maneuvers lightly with body control so that uke does not begin to resist. He must also maneuver his body quickly and enter a posture to execute uchi-mata at the moment uke steps to the left with his left foot. It is also important to act instantaneously at the correct moment: if he is too slow or too quick, the technique will not be effective.

2. Uchi-mata—leading uke to a defensive posture, then jumping in to sweep upwards

Both sides grapple in right natural posture. Tori grips the back of uke's collar with his right hand. Tori takes a big step back with the left foot, thereby increasing the distance between them, and while taking a right han-mi posture, he pulls uke's upper body firmly downwards with both hands. Uke is pulled and leans forward, responds by opening his feet and lowering his waist, then straightens up to return to a stable posture (photo 14).

At this moment tori lessens the pulling action of both hands, and at the moment uke straightens up halfway, he changes the actions of his hands to pulling and lifting with the right hand, and pulling upwards towards the front with the left hand, so that uke is lifted forward and his balance breaks. Uke is lifted onto the tips of his toes with his feet opening, his knees bent, and his waist lowered, as his balance breaks (photo 15).

At this moment tori quickly lowers his body, and steps his right foot between uke's feet, and, turning his left foot behind his own right heel, moves it to the inside of uke's left foot (photo 16). Tori turns his body to the left, and while turning his back towards uke, he jumps in. In a single breath, he changes step to support his body on the left leg, draws with both hands bringing the front of uke's body tight against the right side of his chest (photo 17), and with momentum, swings his right leg between uke's legs in a big movement, and puts the top of his rear thigh on the top of uke's left inside thigh. Tori then synchronizes the explosive energy from his left supporting leg, and the pulling action of

both hands, by twisting to the left, sweeping upwards, and throwing uke down (photo 18, 19).

In this technique the action of the hands is very important. Tori makes uke lean forward by pulling him down with both hands, then lessening this action. At the moment uke straightens up halfway, he lifts and pulls to break his balance forward. This does not mean allowing uke to return to a stable posture, but to use both hands to tsukuri uke forward at the moment he begins to straighten up.

Tori brings the area from the right side of his chest to the back of his right hip tight against uke's chest and abdomen area. It is important to pull uke tight against him with both hands into a posture where his body is twisted and is leaning forward slightly.

Tori should jump in sharply and strongly from a posture where he is slightly separated from uke in order to create the necessary momentum to perform the sweeping action.

Similar to the explanation, in this technique tori steps his right leg in between uke's feet, moves his left foot and changing step, sweeps upwards with the right leg. In yet another technique, he maintains a distance between himself and uke, and in one stroke jumps in with his left foot, then his right foot, and sweeps upwards with the right leg. In the latter technique, tori can sweep up with great strength, but on the other hand uke can dodge him easily. Therefore, it is essential to tsukuri him completely in this case. In this technique, uke is thrown forward in a large rotating movement, which means that the direction and the way he falls is different from that of sono ichi.

3. Uchi-mata — sweeping up at the moment uke steps forward with his right foot

Both sides grapple in right natural posture. Tori draws uke's left foot out as he steps back with the right foot. Then at the moment uke begins to step forward with his right foot, tori steps his left foot back and round behind the right foot (photo 20), and while opening his body to the left, draws his right armpit tight against the front of uke's body by pulling with both hands, and, lifting him towards the right front corner, breaks his balance (photo 21). He sweeps up with the back of his right thigh on the inside of uke's left thigh, and twists his body to the left to throw him down (photo 22).

In this situation, uke stands in a posture with his right foot forward, therefore the angle will be quite low when tori sweeps upwards with the right leg while facing him directly, and uke will be able to lift his left leg up and dodge the technique by supporting his body on the right leg. Therefore, the key in this technique is to pull uke's body with both hands, while twisting to the left and scooping him up.

There are also situations where tori executes a technique by maneuvering his body in a similar way to o-guruma.

Tori steps his left foot to the tip of uke's left foot, while lifting him with both hands to break his balance forward (photo 23). He supports his body weight on the left leg, and bringing the right leg round, swings it up in front of uke, sweeps up, and throws him (photo 24, 25).

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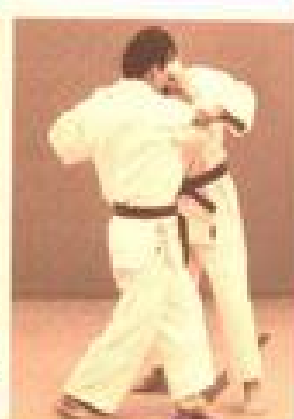
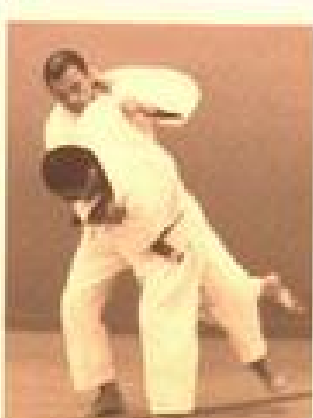
4. Uchi-mata — throwing over uke's left leg (kake-kuzushi)

Tori grapples in the right natural posture, while uke responds in a defensive posture with his waist lowered slightly. Tori pulls with both hands to bring their upper bodies tight against one another, while breaking uke's balance towards the right front corner. He opens his body to the left, brings his left foot behind the right heel and, stepping in with the right leg, the toes pointing towards the left (outside), puts it lightly on uke's left leg and sweeps it upwards. Uke responds by lifting his left foot, while supporting his weight on the right leg (photo 26). Tori continues by turning his body to the left and executes the throw (photo 27, 28, 29).

In this technique, tori tries to throw uke in one stroke, but uke leans back and defends by lifting the left leg, so tori continues to this technique. In another situation, he puts his right leg lightly on uke from the onset, and then throws him.

In either situation, tori controls uke by drawing his upper body tight against him, so that uke leans forward, and places his left leg with the toes pointing towards the left (always), so that uke twists to the right and loses his ability to resist.

Although this technique lacks a certain sharpness, uke will not be able to dodge it. This technique is suitable for taller judoka.

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5. Uchi-mata — when uke kneels his right knee onto the mat

Tori grips the back of uke's collar with his right hand and grapples him on the right side, then while moving back, he pulls uke's upper body down with both hands. Uke responds by kneeling on his right knee (photo 30).

Tori steps his right foot between uke's feet, and, opening his body to the left, turns his back towards uke, and puts the bottom of his right leg lightly across the back of uke's left knee, while sweeping upwards (photo 31, 32).

Uke is unable to resist because he is kneeling on one knee. It is important that tori acts in an instant without missing the opportunity.

The criterion for nage-waza in the Kodokan Judo competition refereeing rules is that the throw is executed from a standing posture. Uchi-mata and osoto-gari (and other techniques) would be recognized in this situation, where one side is standing and the other is kneeling on one knee.

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SONO NI

Uchi-mata — scooping up with the waist

Both sides grapple in right natural posture. At the moment uke steps back with his right foot, tori lifts and pulls with the right hand, and lifts upwards with the left hand. Tori is unable to transfer his weight onto his right foot, and he is lifted onto the tips of both toes as his balance breaks (photo 33).

Tori jumps in between uke's legs, using the principles described in sono ichi, Application 2, puts the back of his right thigh on the inside of uke's right thigh, and, drawing with both hands (so that uke's weight falls over his left foot), he brings the front of uke's body tight against the back of his waist and his chest area (photo 34.1, 34.2). Synchronizing the action of scooping up uke's body with his waist, he sweeps upwards in a large motion with the right leg, to throw uke forward in a rotation (photo 35, 36).

If tori jumps deep between uke's legs, and sweeps up with the right leg on the inside of uke's right thigh, the waist will scoop up naturally.

In the original uchi-mata, tori sweeps up uke's left leg with his right leg, which brings it under ashi-waza techniques. But increasingly, we see a kind of koshi-waza technique where tori loads uke onto his waist and sweeps him up.

Consequently, uchi-mata is classified under both ashi-waza and koshi-waza, but the koshi-waza type of uchi-mata described here is a practical technique.

This technique is similar to hane-goshi. If tori scoops uke up using the waist and leg, from a posture with his right knee bent, it is then classified as hane-goshi (photo 37).

SONO SAN

Points to consider on uchi-mata

The uchi-mata of Shozo Nakano, 10th dan

Nakano's name appears frequently when talking about experts in uchi-mata.

"This technique uses the chest and waist, you don't thrust out with the leg that much. Even if you don't thrust the leg out, the leg will enter naturally when the opponent rises and is thrown, therefore we can say that uchi-mata is closer to a koshi-waza, as the technique can be executed whether the opponent's legs are opened or closed" (*Judo*, 1947).

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34.1

Shozo Nakano, 10th dan

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19 Uchi-mata-gaeshi

Uke executes uchi-mata, and tori responds by breaking uke's balance backward while counter-reaping uke's left supporting foot from the rear with his left foot.

SONO ICHI

Uchi-mata-gaeshi — countering uke's uchi-mata

Both sides grapple in right natural posture. Uke grips the back of tori's collar with the right hand. Uke takes a step back with the left foot, shifts his right foot between uke's feet, and, increasing the distance between them in a right han-mi posture, presses tori's body down. At the moment tori begins to straighten up, uke begins to execute uchi-mata (photo 1).

At the moment uke swings his leg between tori's legs and begins to scoop up (photo 2), tori responds by lowering his waist, sticking out the front of his waist, and bending back, while stepping his left foot to the outside of uke's left pivoting foot. He moves the right foot too, thereby shortening the distance between them, and at the same time lifts and pulls with the right hand, pulls and squeezes with the left hand, and, lifting uke up, breaks his balance towards the rear. Uke's weight falls towards the outside of his left supporting foot, and he tilts backward, his right foot, which he tries to scoop up with, remains lifted off the mat and lines up with his left foot (photo 3).

At this moment, tori supports his body weight on the right leg, and, while reaping the outside of uke's left ankle upwards with the sole of the left foot (photo 4), pulls uke upwards with both hands, and pushes him down towards his rear.

Both of uke's legs are reaped up, and he falls backward in a big movement with tremendous force (photo 5, 6).

KEY POINTS TO THE TECHNIQUE

It is important that tori performs the tsukuri on uke's body while preventing his uchi-mata.

Tori responds to uke's uchi-mata by bending back, and he thrusts his left hip forward, steps in with his left foot, moves the right foot carrying his body weight, and, while putting it against the back of tori's right hip, he twists to the right slightly. At the same time, he lifts

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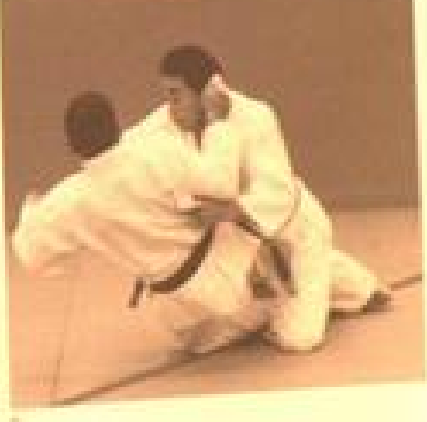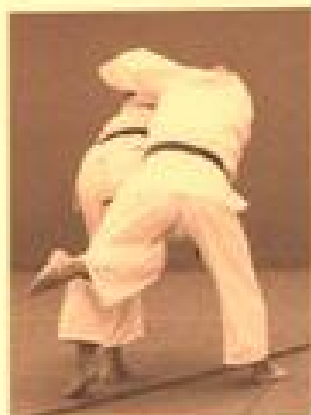
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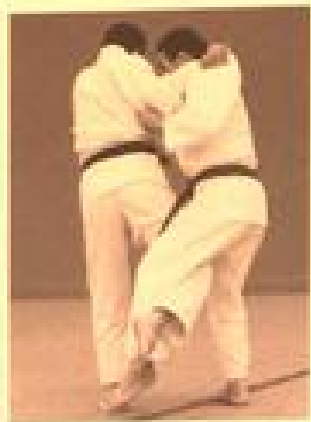
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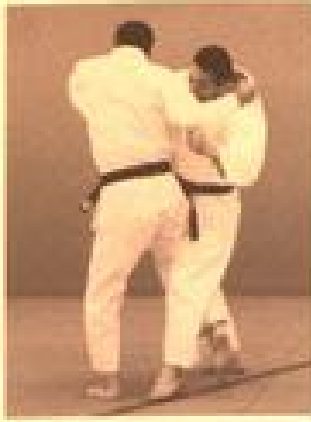
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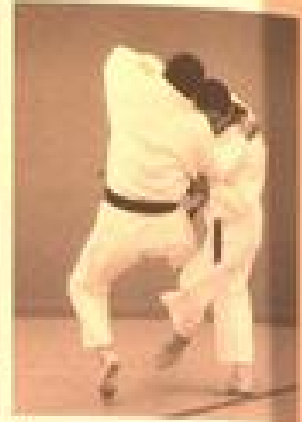
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up with the right hand, squeezes uke's right elbow with the left hand, and, pushing it up, pushes into uke so that his balance breaks towards the rear.

The energy in uke's right leg dissipates after trying to scoop up, and it is lifted up straight like a pole; then uke is in a posture from which he cannot adapt. Tori responds with a combination of body control, by stepping in with both feet, and pulling upwards with both hands.

In some situations, tori performs the tsukuri with his left arm around the back of uke's waist (photo 7).

In the basic situation, tori executes the technique using the sole of his left foot on the heel of uke's left supporting foot. However, in some situations he can reap the lower part of uke's left leg with his left heel or the lower part of his left leg (photo 8).

It is important to synchronize the actions of reaping up with the left leg with pulling up with both hands and pushing him down. At this point, tori can also lean on uke's body to throw him down (photo 9).

SONO NI
Similar techniques

The definition of uchi-mata-gaeshi is quite narrow: tori counter-reaps uke's left supporting leg with the left foot.

There are, however, some similar techniques that have different classifications:

1. Kosoto-gake (ashi-waza) — tori counters uke's uchi-mata on the right leg with his left leg

Both sides grapple in right natural posture. Uke draws tori's foot out by stepping backward, and at the moment he begins to throw him with uchi-mata (photo 10), tori straightens up, bends back, transfers his weight onto the right foot, and, lifting his left foot lightly, moves in front of uke's body (photo 11). At the same time he hooks uke's right leg with his left leg and pushes him backward (photo 12).

Tori pushes further with both hands, and while strengthening the hooking action of his left foot, leans over uke to throw him backward (photo 13, 14).

Tori does not counter in one stroke in this technique. The reason is that the hooking action of his left leg will compete with the scooping up action of uke's uchi-mata. Thus, at the moment tori responds to uke's uchi-mata, his left leg is behind uke, but gradually changes direction to face uke head-on, then, while strengthening the actions of both hands and hooking with the left leg, he pushes uke towards his rear to throw him down.

Unlike sono ichi where he counters uke's left leg with his left leg, in this technique he counters uke's right leg with his left leg.

This technique is known as kosoto-gake (ashi-waza).

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Yamamise, 8th dan's uchi-mata-gaeshi

2. Sumi-otoshi (te-waza) — tori pushes uke backward

Using the principles described in sono ichi, uke jumps in from a right han-mi posture, and begins to execute uchi-mata.

Uke swings his right leg between tori's legs, and at the moment he begins to sweep up, tori steps his left foot deep to the outside of uke's left supporting foot and transfers his weight. He raises the right leg lightly and steps back to sidestep uke's technique, then, stepping round to uke's rear, he pushes him backward (photo 15). Tori steps in deep with the left foot, then moves his right foot too, and pushes uke backward to throw him down (photo 16).

At this point tori can also hold the back of uke's waist with the left hand. The name of this technique is sumi-otoshi (te-waza).

3. Tani-otoshi (yoko-sutemi-waza) — tori drops down to the side and pushes uke backward

Similar to technique 2, when uke executes uchi-mata, tori holds the back of uke's waist with the left hand and pushes him backward (photo 17). He moves his right leg out of the way, steps round behind uke, steps his left leg deep behind uke's legs, drops down to the side, and pushes uke backward (photo 18).

Similarly, tori can drop down with uke's right leg inserted between his legs.

In another situation, tori does not hold the back of uke's waist, but drops down while gripping uke's sleeve.

The name of this technique is tani-otoshi (yoko-sutemi-waza).

SONO SAN
Points to consider on uchi-mata-gaeshi
The uchi-mata gaeshi of Kimiyoshi Yamamise, 8th dan

Kimiyoshi Yamamise, 6th dan (later 9th dan), is famous for beating Anton Geesink using uchi-mata-gaeshi at the second World Judo Championships, which were held in Tokyo on January 13, 1957.

Kimiyoshi Yamashita's uchi-mata-gaeshi is well known, and there are many judoka who can testify to the bitter experience. He was particularly skilful in pulling the opponent's body up for the tsukuri.

20 Hane-goshi-gaeshi

At the moment uke executes hane-goshi:

1. Tori hooks uke's right supporting foot from the rear with his left foot (ashi-waza).
2. Tori scoops uke up with his waist, and twists to throw him (koshi-waza).

SONO ICHI
Hane-goshi-gaeshi — counter-reaping uke's hane-goshi (ashi-waza)

Both sides grapple in right natural posture. Uke takes a step back with the left foot, steps his right foot between tori's feet, thereby increasing the distance in a right han-mi posture, then begins to execute hane-goshi (photo 1).

At the moment uke jumps in, in the hane-goshi posture (photo 2), tori lowers his waist and, while bending backward slightly, steps his left foot to the outside of uke's left supporting foot, and moves his right foot near the back of his left heel, to turn behind uke's back. At the same time, he lifts and pulls with the right hand, pulls and tightens uke's right elbow upwards with the left hand, and, lifting uke's body, breaks his balance towards the rear. Uke misses the target of his attack, and his weight falls towards the outside of his left supporting foot. His right foot is lifted up, and his balance breaks towards the rear (photo 3.1, 3.2).

At this moment, tori supports his body weight on the right leg, hooks the outside of uke's left ankle with

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the sole of his left foot (photo 4), and, while pulling upwards with both hands, throws him backward.

Uke's left supporting foot is reaped up, and he is thrown backward in a large motion with considerable momentum (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

At the moment uke executes hane-goshi and scoops up with his waist, tori steps his left foot in to the outside of uke's left supporting foot, passing it as he does so. He moves the right foot also and turns around to uke's rear. In short, while he dodges the sweeping-up action of uke's right leg, he lifts uke's body upwards with both hands. Uke's hane-goshi becomes redundant, his posture becomes straight and inflexible, his weight falls towards the outside of his left supporting foot, and his balance breaks towards the rear corner. Tori must execute the body control quickly.

In other techniques, tori hooks the ankle of uke's left supporting foot with the sole of his left foot (photo 8), or he hooks uke's left ankle with the left heel (photo 9), or he hooks uke's left lower leg with his left lower leg (photo 10).

It is important to execute the reap firmly, synchronizing the action of reaping up with the left leg, with pulling up and pushing down with both hands.

At this point, tori can also lean on uke to throw him down (photo 11, 12).

In another situation, tori controls uke by holding the back of uke's waist with his left arm, and hooks with the left leg (photo 13).

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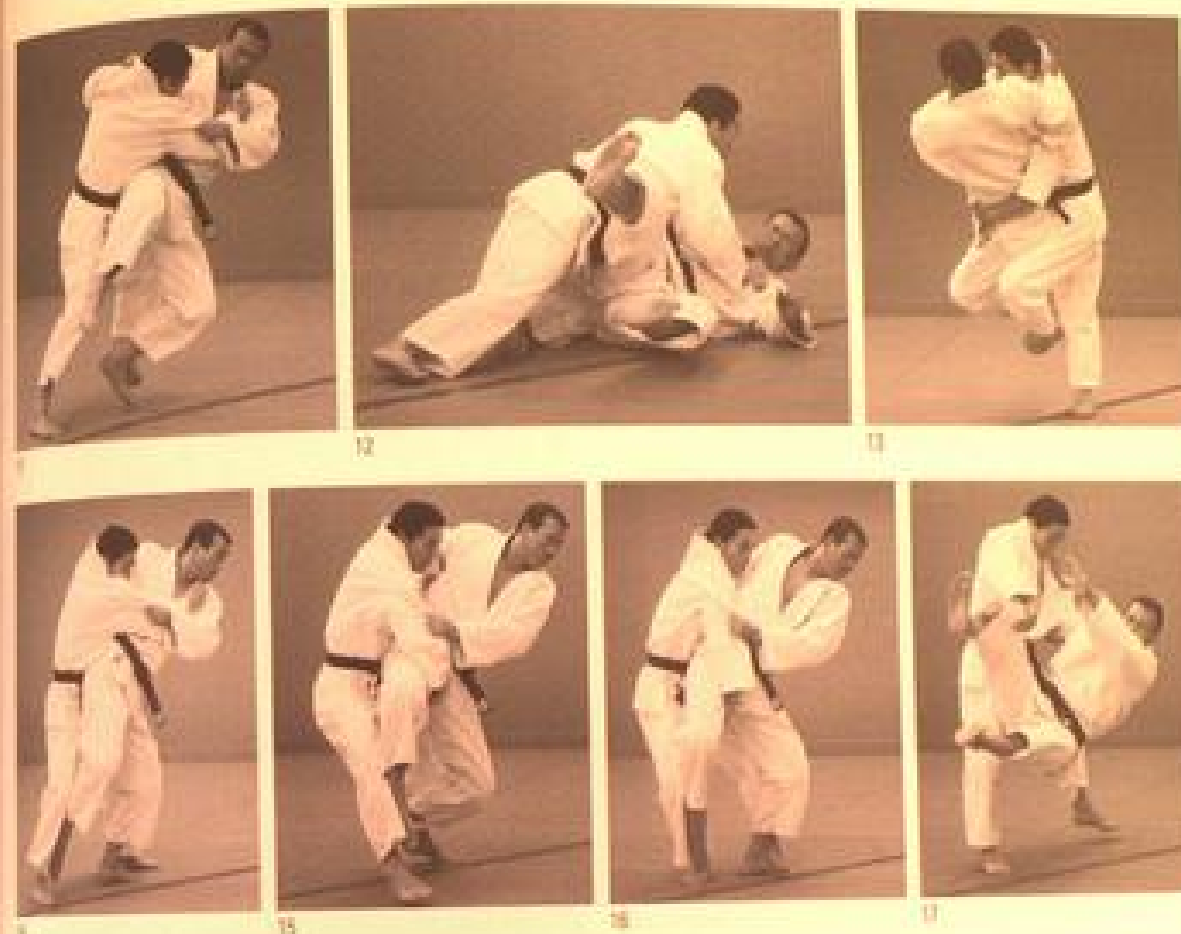
APPLICATION

Hane-goshi-gaeshi — reaping with the left leg while lifting up uke's right leg

At the moment uke executes hane-goshi, tori steps his left foot, then his right foot, with body control to the outside of uke's left supporting leg (photo 14). He lifts up uke's right leg from the inside with the right hand, pushes down with the left hand, and pushes uke towards his left heel (photo 15).

Tori supports his body with the right leg, puts the sole of his left foot on uke's left ankle (photo 16), and, while pulling up uke's right leg with the right hand, he reaps upwards with the left foot (photo 17).

In this technique, tori is able to tsukuri uke sufficiently towards his rear by lifting his right leg up with the right hand. It is important to maneuver quickly with body control to dodge uke's technique and break his balance.

SONO NI

Similar techniques

There are some techniques that are similar to hanegoshi-gaeshi, but are classified differently:

1. Pushing uke backward to throw him down (sumi-otoshi)

Similar to the technique in sono ichi, uke begins to throw tori with hane-goshi. Tori maneuvers, and steps his left foot in deep to uke's rear. He moves his right foot as well, and, while breaking uke's balance towards the rear, he pushes him down (photo 18).

In another situation, tori can hold the back of uke's waist with his left hand and throw him down. This technique is classified as sumi-otoshi (te-waza).

In this situation, tori does not use the action of reaping up with the left leg, but while holding uke's right leg pushes him down to complete the technique with kuchiki-taoshi (photo 19). In a similar way, he inserts his right hand deep between uke's thighs, and lifts him up to throw him down with sukui-nage (photo 20).

2. Dropping to the side from behind uke (tani-otoshi)

Similar to sono ichi, tori turns round to uke's rear, and, while pushing him back with both hands, steps his left foot deep behind uke's feet, and, dropping down onto the side of his body, pushes him down to the rear with both hands (photo 21).

In this situation tori holds uke's right leg with the right hand and drops down.

The name of this technique is tani-otoshi (yoko-sutemi-waza).

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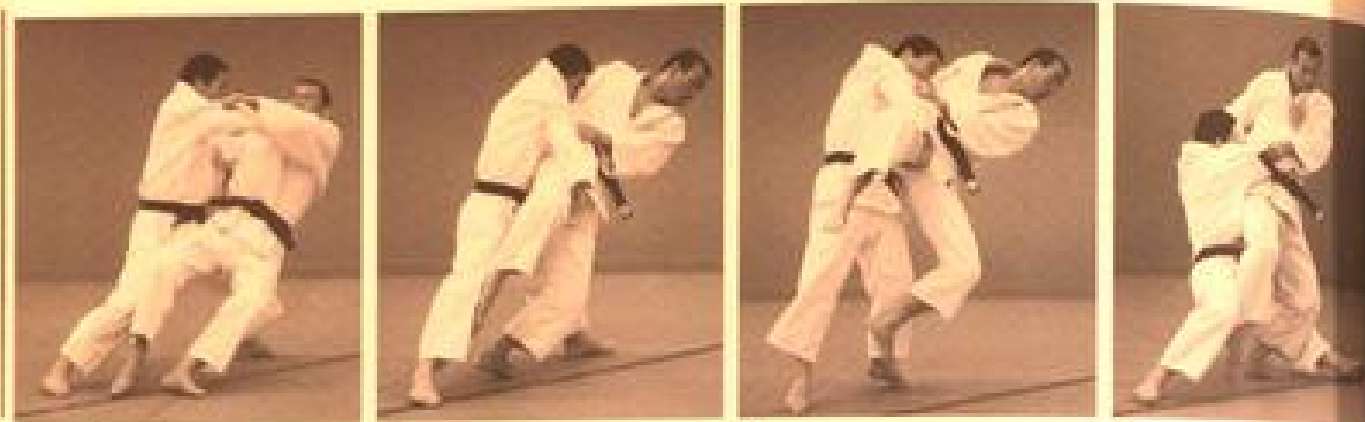
SONO SAN
Hane-goshi-gaeshi — countering by scooping up with the waist and twisting (koshi-waza)

At the moment uke begins to spring up with hane-goshi, tori lowers his waist and, while bending back, steps in from uke's rear with his right foot, then his left foot, close to uke's feet. He pulls uke's body out with both hands (photo 22), thrusts the front of his left hip on to the back of uke's right hip, at the same time straightening both knees, and snaps uke's body forward and upwards with a sharp, strong movement (photo 23). At the moment uke's body rises into the air, tori twists with both hands to throw him forward (photo 24, 25).

In order to adapt while stopping uke's upwards springing movement, tori lowers his waist, pulls uke out with both hands, and brings his chest tight against uke's right armpit. Uke's body lengthens like a pole, and he falls towards the little-toe side of his foot.

In order to snap uke's body upwards, tori lowers his waist to produce an explosive energy, at the same time, he brings the front of his left hip sharply against the back of uke's right hip, and, straightening both knees, snaps uke up by thrusting upwards, so that uke rises into midair.

It is important to execute the technique at the precise moment uke's body stiffens, after executing hane-goshi, and synchronize the movements in one breath.

Uke's body flies up into the air, and at the moment his body just separates from tori, tori pulls down with the right hand, and pushes uke's right elbow up with the left hand, so that uke is thrown in a rotating movement and lands on his back in front of tori.

This technique is known as hanegoshi-mae-ura. In previous years, there were many specialists in this technique but it had virtually disappeared by last year. The reason for this is the difficulty in timing the adapting movements to uke's hane-goshi. Namely, responding with light body control and producing power in the waist and leg in an instant.

This is a technique for springing up with the waist, and it is classified as a koshi-waza because the central action comes from the waist.

APPLICATION
Hane-goshi-gaeshi — reaping with the right leg at the same time as springing up

Tori responds to uke's hane-goshi in a similar way to that described in sono san, and while springing uke up with the waist he reaps uke's left foot up with the right foot (photo 26) and throws him down by twisting with both hands (photo 27).

Tori sweeps up using harai-tsurikomi-ashi while

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snapping uke's body upwards, therefore the effect of twisting uke's body will be great. However, it is necessary to support the body on the left leg while springing up, therefor tori must synchronize the timing of the action from the waist with the spring of the left leg.

Tori responds to uke's hane-goshi, then pushes uke's buttock up with his right thigh and thoows him down. The technique in this situation is ushiro-goshi (photo 28).

21 Harai-goshi-gaeshi

At the moment uke executes harai-goshi, tori reaps or hooks uke's left supporting foot from the rear with his left foot.

SONO ICHI
Harai-goshi-gaeshi — tori counters uke's harai-goshi by reaping uke's left supporting foot with the left foot

Both sides grapple in right natural posture. Uke steps back with the right foot, then the left foot, then the right foot again while pulling uke forward. Tori responds by stepping forward with his left foot, then his right foot, and, while maintaining his stability, he begins to step forward with the right foot again (photo 1). At that moment, uke steps his left foot back and round in a big movement, turning to face the other way (photo 2). Uke draws tori out and begins to sweep up with harai-goshi. At the moment uke exposes his back towards tori, tori quickly steps his left foot to the side of uke's left supporting foot (photo 3), at the same time he lifts and pulls with the right hand and tightens uke's elbow with the left hand, and lifts him so that his balance breaks towards the rear. Uke loses his target and the right leg with which he attempted to sweep up is lifted in midair. His weight falls towards the outside of his left supporting foot, and his balance breaks backward (photo 4.1, 4.2).

At this moment tori supports his body weight on the right leg, raises his left foot, and reaps uke's left ankle upwards with the sole of his left foot (photo 5). At the

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same time he pulls uke upwards with both hands, while reaping and throwing him towards the rear.

Uke's left supporting foot is reaped upwards and he falls backward in a large motion with tremendous momentum (photo 6, 7).

KEY POINTS TO THE TECHNIQUE

At the moment uke executes harai-goshi and begins to sweep up, tori takes the initiative and, passing uke as he jumps in, he steps his left foot close to uke's left supporting foot, draws his right foot closer, and steps deep round to uke's rear. While dodging uke's sweeping up action, he lifts uke up with both hands and breaks his balance. It is important for tori to act at this instant and respond with agile body control.

Tori directs the tsukuri on uke towards the outside of his left heel, and synchronizes the actions of reaping uke's left heel with the sole of his left foot, pulling up with both hands to throw him in a large motion.

This time he executes the technique on the heel of uke's left supporting foot with the sole of his left foot, but he can also execute it on uke's left lower leg with his left heel or his own left lower leg.

In another situation, tori puts his left foot tight on uke's left foot while leaning on him to throw him down (photo 8, 9).

The concept of a technique in which tori throws with the foot by leaning on uke differs from that of the technique where tori thrusts the left leg to uke's rear and drops to the side. The former is harai-goshi-gaeshi, while the latter is tani-otoshi (yoko-sutemi-waza). The two can be easily confused, therefore it is important to learn and recognize the form of kake in each.

APPLICATION

1. Harai-goshi-gaeshi — tori holds uke's right leg and reaps with the left foot

At the moment uke executes harai-goshi, tori maneuvers his body, using the principles described in sono ichi, and steps his right foot, then his left foot, to the left side of uke's rear (photo 10). He puts his right hand on the back of uke's right knee from the inside and lifts the leg up. He pushes down with the left hand, so that uke's balance breaks towards his left heel (photo 11).

Tori supports his body weight on the right leg, and reaps the outside of uke's left ankle with the sole of his left foot (or his left heel) (photo 12), and throws him backward (photo 13).

Tori is able to perform the tsukuri on uke completely because he lifts uke's right leg with the left hand.

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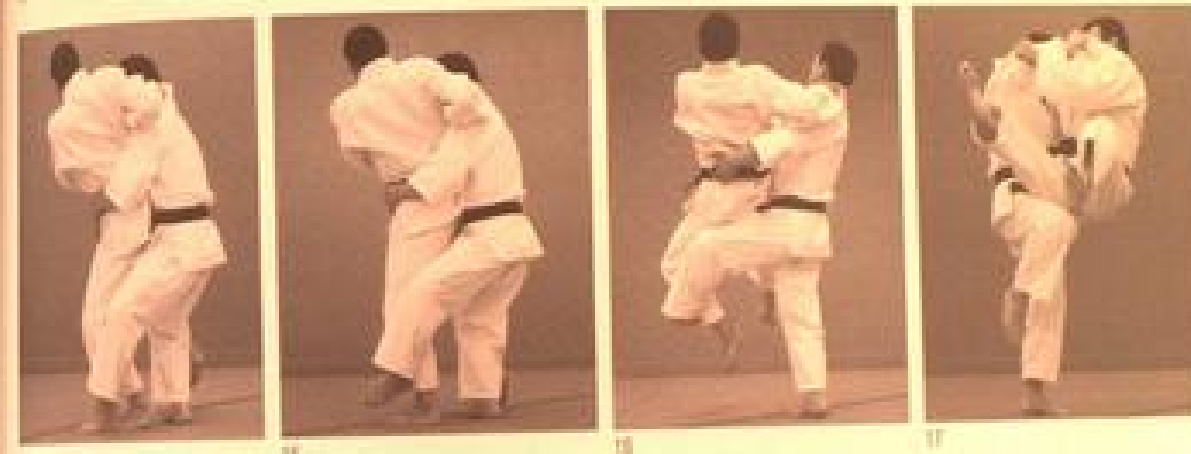
2. Harai-goshi-gaeshi — holding the back of uke's waist with the left hand, tori counters with the left leg

Tori responds to uke's hane-goshi, and holds the back of uke's waist with his left arm reaching from uke's rear. He controls uke's body by drawing the right hand (photo 14), puts his left leg (heel or lower leg) on uke's lower leg (photo 15), and, while pulling uke's body upwards, reaps with the left leg (photo 16).

Tori can also push uke down without lifting him up.

SONO NI
Similar techniques

The definition of harai-goshi-gaeshi is quite narrow: tori responds to uke's harai-goshi and, maneuvering his body, reaps or hooks uke's left supporting foot with his left foot.

The following are adapting and continuation techniques.

1. Pushing uke's buttocks up and down with the right leg (ushiro-goshi)

At the moment uke executes harai-goshi, tori lowers his waist and, bending back, breaks uke's balance towards the rear by drawing with both hands. He pushes uke's buttocks up with his right thigh, moves the right leg back, and drops uke straight down (photo 17).

This technique is classified as ushiro-goshi (koshi-waza).

2. Pushing uke down towards the rear (sumi-otoshi)

Tori responds to uke's right goshi, steps in deep behind uke's left supporting foot with his left foot, then his right foot (from uke's behind), lowers his waist to take left defensive posture, and pushes uke down towards the rear (photo 18).

The name of this technique is sumi-otoshi (te-waza).

3. Dropping to the side from behind uke (tani-otoshi)

Tori responds to uke's hane-goshi, maneuvers round to uke's rear, and pushes him backward, steps his left foot deep behind uke's feet, and, dropping his body to the side, pushes him down to the rear with both hands (photo 19).

The name of this technique is tani-otoshi (yoko-sutemi-waza).

4. Counter-reaping uke's right leg with the right leg (osoto-gari)

In response to uke's harai-goshi, tori bends back, thrusts his waist out, and transfers his weight onto the right

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foot, which is firmly on the mat (photo 20). Using the right leg as a fulcrum, he takes a big step back with the left foot and, while opening his body to the left, breaks uke's balance towards the rear, while reaping in the opposite direction (photo 21).

The name of this technique is osoto-gari (ashi-waza).

If tori steps his right foot onto the mat and pushes uke down, it is an osoto-otoshi technique (ashi-waza), but if he reaps uke's left leg (or both legs) with his right leg, it is an osoto-guruma technique (ashi-waza).

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SONO SAN

Points to consider on harai-goshi-gaeshi

The ura-waza (reverse technique) of Kazuyoshi Takahashi, 8th dan

Nage-waza techniques, which you can continue to after adapting from your opponent's technique, consist of tsubame-gaeshi, kouchi-gaeshi, ouchi-gaeshi, osoto-gaeshi, hane-goshi-gaeshi, and harai-goshi-gaeshi. They are generally known as kaeshi-waza or ura-waza (reverse techniques).

Takahashi, 8th dan, was renowned for his expertise in ura-waza, which he actively pursued from the end of the Meiji era to the beginning of the Taisho era. We cannot observe those fine ura-waza now, but it is said that he could counter any nage-waza that an opponent threw at him.

MA-SUTEMI-WAZA

1 Tomoe-nage

Tori lifts uke forward or to the right front corner and breaks his balance, then, while dropping down onto his back, he puts the sole of his right foot on uke's lower abdomen, pushes him up from below, and throws him over his head.

SONO ICHI
Tomoe-nage—at the moment uke steps forward with his left foot

Both sides grapple in right natural posture. Tori moves forward with his right foot, then his left foot, then his right foot again while pushing uke backward and begins to break his balance. Uke responds by stepping back with his left foot, then his right foot, then his left foot again, holds his ground, pushes back, and begins to return to a stable posture (photo 1).

At this moment tori lessens the pushing action of both hands and pulls so that uke begins to step forward with his left foot. Responding to uke's movement, tori lowers his waist slightly while stepping his left foot inside both of uke's feet (photo 2), and at the moment he does that, he quickly supports his body weight on the left foot, bends his left leg completely, thereby lowering his body, and, curving the sole of his right foot, puts it on uke's lower abdomen (photo 3.1, 3.2). He lowers the back of his waist near his left heel (photo 4), and, in time with uke's body leaning forward over him, he drops onto his back, straightens the right knee and pushes uke up. At the same time, he pulls uke round in a circle with both hands so that he is thrown over his head.

Uke is thrown forward in a large rotating motion to land on his back (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

The concept of the technique is that uke pushes back, steps forward with his left foot, and at the moment he places it on the mat (with his body weight transferred onto it), tori supports uke's body with the sole of the right foot and lifts him up. It is important to

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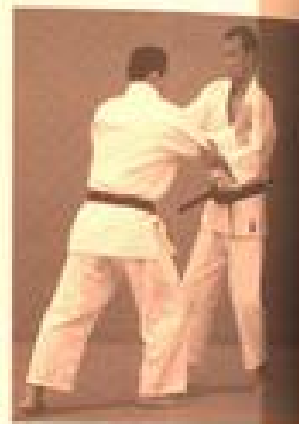
act at the correct moment, neither hastily, nor too slowly.

When tori puts the tip of the sole of his right foot on uke's lower abdomen (on his center), he also drops down lowering his buttocks close to his left heel so as to position uke forward for the throw. The technique will not be effective if tori lowers his buttocks too far away from the left heel when he drops down, as he will end up pushing uke back with his right foot.

Tori changes his left grip to uke's right front collar and at the same time as lifting him forward over the tips of both feet, he throws and pulls him around with both hands in a circle to enhance the effectiveness of this action. On the other hand, tori can change his right grip to the outside of uke's left middle sleeve to grip both of uke's sleeves, so that uke will not be able to escape by placing his foot onto the mat.

Tori uses both hands to lift and break uke's balance, then he drops down and at the same time pulls in the shape of a backward "c" towards his own shoulders to complete the technique. If he pulls strongly with his right hand, uke will be thrown towards the right shoulder, and if he pulls strongly with the left hand, uke will be thrown towards the left shoulder.

Master Kano says the following things about tomoe-nage (sono ichi), a technique which was his speciality (*Kodokan Judo Kogi*):

"The difficult points in this technique are:

1. To skilfully lift the opponent's body forward.
2. To enter in deep, so that your buttocks are as far below his crotch as possible.
3. To put the sole of your foot on his lower abdomen first. When you do this, place your foot lightly; do not kick.
4. The actions of pulling your opponent's body down with the hands and straightening the legs to throw him upwards should be executed simultaneously."

SONO NI
Tomoe-nage—throwing uke down to the right side

Tori grapples in right natural posture, while uke grapples in a somewhat extreme right posture. Tori moves backward, begins to draw uke's left foot out, and uke responds without changing his right posture (photo 8).

At this moment, tori changes his right grip to the inside of uke's left middle sleeve, he moves lightly to the right side in the tsugi-ashi form with his right foot, then his left foot, then his right foot again, while

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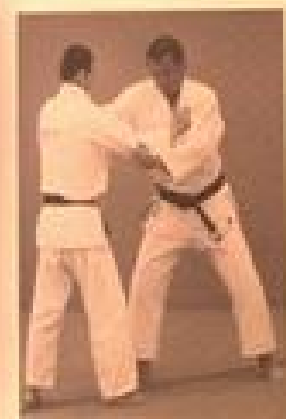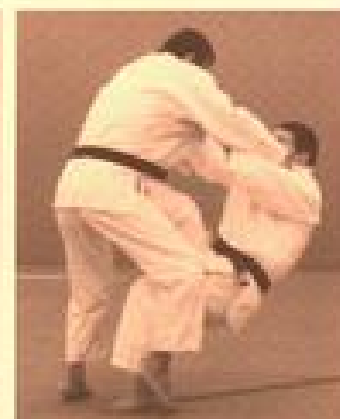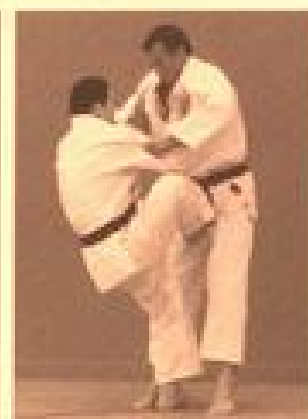
leading uke to his left. Uke responds by moving from a right posture with his left foot, and his right foot, then his left foot again. At the moment uke continues to step and is about to place his right foot on the mat, tori steps his left foot to the outside of uke's right foot, lifts and pulls uke forward with both hands, so that his body weight falls over the tips of both feet, and his balance breaks forward (photo 9.1, 9.2).

Tori lifts and breaks uke's balance further, and, supporting his weight on the left foot, raises his right leg and places the sole of his foot on uke's lower abdomen. He lowers his waist, and while dropping his body onto his side, straightens the right leg and pushes the lower half of uke's body up and pulls with both hands, so that uke is thrown forward.

Uke is thrown forward in a rotating movement to the right side (photo 10, 11, 12).

This technique is executed on uke when he does not change from a right posture. The direction of the tsukuri in this technique is at a right angle to the line running from the tips of uke's feet, and tori lifts him up so that his balance falls over the tips of both feet.

Tori is not able to step his left foot between uke's feet in the same way as the technique described in sono ichi, because uke is in a right posture. Therefore he must step his left foot to the outside of uke's right foot (photo 13).

Tori must place the right foot with which he supports uke's body with the heel pointing slightly inwards, and the little-toe side of the tip of the foot on the lower abdomen in order to drop down onto his side (photo 14).

While tori drops down onto his side, he pulls down with both hands and pushes the sole of his right foot upwards in a slightly circular motion to throw uke in a rotating movement to tori's right side (or towards the right shoulder).

In this situation, tori can also rotate himself (of his own volition) in the direction he is throwing uke's body (photo 15).

This differences between this technique and sono ichi are the direction tori breaks uke's balance, the position he steps his left foot and the way he uses it, and the direction he drops down in. It is generally known as yoko-tomoe-nage.

This technique is thought to have been developed after the war. Study in this technique is continuing even now, and there are many judoka who practice their own unique yoko-tomoe-nage. The technique explained in sono ichi is the Nage no Kata, and though it is the original tomoe-nage, it is not seen so much these days.

APPLICATION

Tomoe-nage — tori drops down onto his left side and throws uke over his body

Using the principles described in sono ni, tori lifts uke forward from a right posture and breaks his balance. He steps his left foot to the side of uke's right foot, puts the sole of his right foot on uke's lower abdomen, and drops down onto his back (photo 16).

While lifting uke's body up with the sole of his right foot, tori twists his body to the left, pushes up with the right hand, pulls to the left side of his chest with the left hand, and throws uke's body diagonally over him towards the left shoulder (photo 17, 18, 19).

This technique is classified as a yoko-sutemi-waza.

SONO SAN

Tomoe-nage — throwing uke's body with both feet

Tori grapples in right natural posture, while uke grapples in the right defensive posture with his waist lowered.

Using the principles described in sono ichi, tori breaks uke's balance forward, steps his left foot between uke's legs, raises the right foot, and places the sole on the front of uke's left hip and groin region (photo 20). He lowers his buttocks onto the mat, and immediately raises his left foot and puts it on the front of uke's right hip and groin region, then lifts him forward (photo 21).

Tori pushes uke's lower body up with both feet and, pulling down with both hands, throws him over his head (photo 22, 23).

Tori rotates backward while throwing uke, so that

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he lands astride of uke and can continue to a ne-waza (photo 24).

In this unique technique, tori throws uke using both of his feet.

The following is a comment from the 38th article in the Kodokan Judo refereeing rules:

"When tori executes tomoe-nage, if he does not throw immediately after his back touches the mat, and continues in that state before throwing, then an ippon score throw will be lowered to waza-ari, and waza-ari lowered to yuko."

An additional rule in the 23rd article states:

"In a technique like tomoe-nage, if tori fulfils the criteria for ippon by dropping to the mat in a large motion with speed and strength but his throw breaks, the maximum score he can be given is 'waza-ari.'"

These provisions explain and set out the concept of how tori should drop down in tomoe-nage. Thus, throwing after his back touches the mat will not meet the criteria of sutemi-waza. However, it will be scored one level lower than the actual outcome, if the throw is executed in continuation.

If tori drops onto the mat, does not continue directly to tomoe-nage, and develops a nage-waza from the mat,

then the outcome will not be recognized.

The regulations stipulate quite clearly that tori must support uke's body with both feet.

Sutemi-tori

Tachi-sutemi-tori

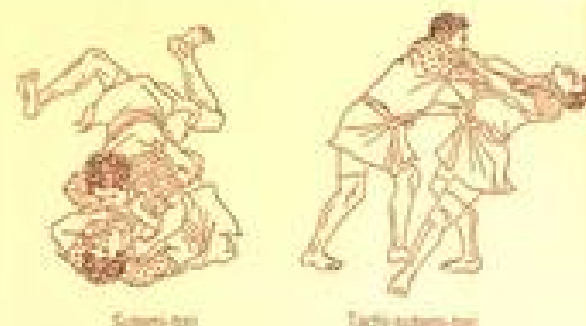
SONO YON

Points to consider on tomoe-nage

The origin of tomoe-nage

Randori techniques resembling tomoe-nage are found in the jujutsu textbook *Shihatsu Jizai, Sekkotsu Ryoho, Jujutsu Seiriho* as sutemi-tori and tachi-sutemi-tori.

Master Kano bestowed this technique with the name tomoe-nage. In *Judokai chabanashi* (from *Judo*, published by Judo Kai Honbu, 1916), it says:

"Master Kano was an expert at tomoe-nage. This was originally a Tenjin Shinyo-ryu technique named Ando-gaeshi, after an certain Ando who was skilled in the technique.

It was at that time probably named along with uki-waza, or called Kano-nage or Kano-gaeshi.

Master Kano once said that he named this technique after its resemblance to two objects moving in a circular form" (see right).

2 Ura-nage

Tori holds uke's waist from his right side with the left arm, and, pulling with the right hand, lifts him up, then he drops down onto his back and throws uke over his left shoulder.

SONO ICHI

Ura-nage — responding to uke's hane-goshi

Both sides grapple in right natural posture. Uke moves back and pulls tori out. At the moment uke steps forward with his right foot, he executes hane-goshi (photo 1).

Tori responds to uke's hane-goshi by lowering his waist. He steps his left foot towards uke's rear, puts his left arm deep around the back of uke's waist, along his belt, and holds him completely. He puts the front of his waist on uke's right buttock, and draws uke's upper body tight against the right side of his chest with his right hand, and, while defending, lifts uke towards the rear and breaks his balance (photo 2.1, 2.2).

Tori straightens both legs and thrusts the front of his waist forward while bending back. In one breath he pulls uke up high with momentum (photo 3), drops down onto his back, and throws uke in a large motion over his left shoulder.

Uke is thrown in a large rotation in the right front corner towards tori's left shoulder (photo 4, 5, 6).

KEY POINTS TO THE TECHNIQUE

Tori must take the initiative to respond to uke's hane-goshi by stepping into his rear while holding the back of uke's waist deep with his left hand.

Tori then thrusts the front of his waist forward on uke's right buttock, and, while responding to uke's hane-goshi, he holds the side of uke's waist deep with the left arm, and at the same time draws the left side of his chest tight against uke's right armpit with the right hand (gripping uke's left front collar), and controls him in this hold (photo 7). Tori will not be able to lift uke up if he does not pull sufficiently with both hands, because uke's upper body will be separated from his.

It is also important for tori to stabilize his body in a defensive posture while channeling his entire energy into his waist and swing uke up in one breath when lifting him up. If tori tries to lift uke up while dropping down, he will become unstable and will not succeed. Therefore, the key point to this technique is to lift up first, then drop down onto his back, and throw.

In the Nage no Kata of ura-nage, uke begins to attack tori's head with his right fist. At that moment, tori steps inside uke's chest and, while dodging the attack, lifts uke up and drops down to complete the technique. In short, uke misses his target as tori steps inside him, and his balance breaks forward with the momentum of his attack. The concept in this technique is to throw him at this instant (photo 8, 9).

It is also important in this situation to lift uke up completely before dropping down. In the demonstration of the kata, even though tori does not execute the kake action, uke jumps up in a large movement of his own volition and demonstrates a breakfall. It is important in the kata that tori and uke carry out the principles of this technique correctly and exactly.

There are many situations where you can adapt and continue to execute ura-nage at the "go-no-sen," in techniques where uke exposes his back to tori; for example hane-goshi, uchi-mata, and seoi-nage.

Ura-nage is classified as ma-sutemi-waza. Essentially, this is a technique where tori drops onto his back, but he can also drop onto his side, which is then classified as yoko-sutemi-waza (photo 10, 11).

Thus, there are two classifications for ura-nage.

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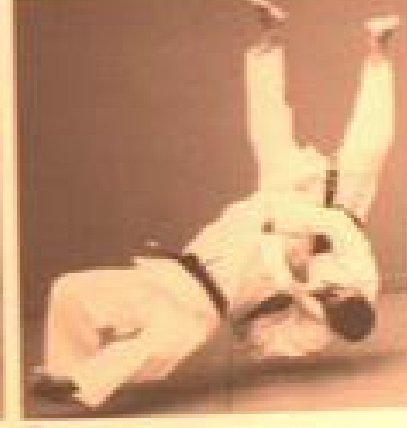
SONO NI
Ura-nage — from uke's front

Both sides raise their arms and begin to grapple. Tori takes a defensive posture while pushing uke's wrists up from below with both hands. Uke pushes back, shakes off tori's hands, and begins to grapple in an advantageous posture (photo 12).

At this moment, tori lifts and releases both of uke's hands, and at the moment uke's upper body rises, he lowers his waist and steps his right foot between uke's feet. He puts his right shoulder on uke's abdomen, and his head on the side of uke's right hip, while holding the back of uke's knees from behind with both hands (photo 13.1, 13.2).

While stepping his left foot in, tori bends back and lifts uke up to the right shoulder in one breath (photo 14). He then drops backward onto his back while throwing uke over the right shoulder (photo 15, 16).

Tori can also adapt to ura-nage from morote-gari.

In this technique Tori lifts uke's body above his right shoulder, and throws him backward from a standing posture. The name of this technique is kata-guruma (photo 17, 18).

If tori holds both of uke's legs from the outside and pushes him backward to throw him down, this is classified as morote-gari (photo 19), while if he lifts uke up and throws him straight forward, this is classified as sukui-nage (photo 20, 21).

APPLICATION
Ura-nage — grappling in defensive posture

Both sides grapple in right defensive posture. Tori grips the left side of uke's belt with the right hand and the right side of his belt with the left hand (photo 22).

At the moment he sees an opportunity, tori lowers his waist slightly, steps his right foot between uke's legs, and continues with his left foot to the inside of uke's right foot (photo 23). He draws uke's lower abdomen tight against the front of his waist with both hands, straightens both legs, and, while bending back, lifts uke up, drops down onto his back, and throws uke diagonally left towards the rear (photo 24, 25). This technique is executed while grappling in defensive posture and is thought to have been a koryu sutemi technique. There are not many opportunities to execute this in modern randori, and therefore it is seen less and less.

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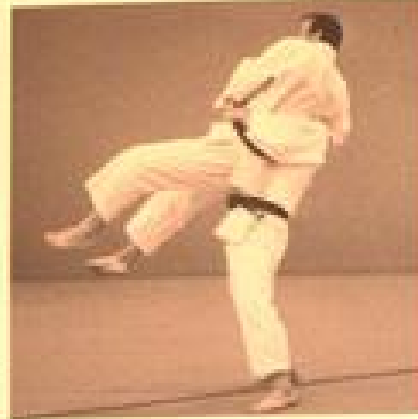
SONO SAN

Ura-nage — from the form of kata-guruma

Both sides grapple in right natural posture. Tori sees an opportunity, and from a posture of facing uke directly, he steps inside uke's chest, inserts his right hand through uke's thighs (photo 26), and inserts his head under uke's right armpit. Thus, he enters the kata for kata-guruma. Pulling down with the left hand, tori draws uke's right armpit tight against the back of his head, and, pulling further with both hands, he lifts uke's body up. Tori lowers his waist and steps his left foot in, and with his body facing uke's body directly, he brings his upper body tighter against him, (photo 27.1, 27.2), straightens both knees, bends back, and drops onto his back. Uke is thrown forward in a rolling and rotating motion (photo 28, 29, 30).

In this technique, tori enters in using a similar form to that of kata-guruma, but instead of lifting uke up, he drops down backward to throw him. Therefore it is important that he insert his head under uke's right armpit, and wrap uke's right arm tight around his neck area, so that he does not separate from him. Then tori steps his left foot deep near uke's feet, holds uke's right leg with the right hand, and with his body facing uke's body directly, he bends completely back to throw uke.

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SONO YON

Ura-nage — from uke's back

Both sides grapple in right natural posture. At the moment tori steps back with his right foot, uke drives in and begins to execute soto-makikomi. Tori responds by lowering his waist, and, while putting his left hand from the rear onto uke's waist and holding him deep, he draws uke's back tight against the front of his body with the right hand (gripping uke's collar) (photo 31). Tori straightens both legs and, while raising his waist, bends back, lifts uke up (photo 32), twists his body to

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the left, drops onto his side, and pushes uke's body down with the right hand (photo 33, 34).

There is a danger of uke falling onto the back of his head because of tori lifting him from the back, therefore it is advisable to open the body to the left and drop down. This is also better from the perspective of judging the technique.

Tori can adapt and continue to this technique when uke exposes his back to tori when executing harai-goshi, uchi-mata, or hane-goshi.

If tori holds uke from the rear but, instead of lifting him up, steps his left leg in behind uke's legs and, twisting his body to the left, drops down and pushes uke down, then this is classified as tani-otoshi (photo 35, 36).

SONO GO

Wrestling's sori-nage

"The sori-nage technique in wrestling resembles judo's ura-nage. It is a technique in which one throws the opponent by lifting him from the front or from the back. There are many facets in the study of ura-nage, so this can also be of value. Tori's posture of bending the body back is worth noting." (*Wrestling* by Shozo Sasahara, published by Kodansha).

- "Sori-nage" by lifting the opponent from the front (photo 37, 38, 39).
- "Sori-nage" by lifting the opponent from the back (photo 40, 41, 42).

SONO ROKU

Points to consider on ura-nage

Takenouchi Santo-ryu Jujutsu's ura-nage

Samura, 10th dan, says the following about Takenouchi Santo-ryu Jujutsu's ura-nage (*Gokyo no Kaisetsu, Ura-nage*):

"Each style of jujutsu in the Meiji era had its own particular qualities, and area of strength. For some it was osae-waza, while for others, ne-waza, and so on. The style that was strongest at ura-nage was Higo-jujutsu (Takenouchi Santo-ryu). The sokui-nage practiced in this style was highly respected by practitioners of other styles.

Sokui-nage is synonymous with ura-nage in this case. It received such respect because a practitioner of this style would hold the opponent's body at the last moment, and would throw him while maintaining complete body contact. It was very difficult to breakfall from this technique. If we consider the points above, it is clear that breakfalling from this technique was more difficult than from any other."

3 Sumi-gaeshi

Tori breaks uke's balance straight forward or to the right front corner. He drops onto his back while lifting the inside of uke's left thigh up with the bottom end of his right leg in an upwards springing motion, and throws him straight forward.

SONO ICHI
Sumi-gaeshi—from a right defensive grappling posture (Nage no Kata technique)

Both sides step towards each other and enter the grappling area. Uke steps forward with his right foot, and begins to grapple tori in a right defensive posture. Tori responds to this by stepping forward with his right foot, so that they grapple each other in right defensive posture.

When they grapple in this defensive posture, each side inserts the right hand through the opponent's left armpit and places it onto the left side of his back. He holds the opponent's arm with the left hand on the outside of his right elbow, with his head on the opponent's right side, lowers his waist slightly, and grapples by pulling the opponent lightly (photo 1).

Tori lifts uke's body with both hands and, while taking a big step back with his right foot, he pulls uke to his left front corner and begins to break his balance. Uke responds by stepping forward with his left foot, and takes an unstable posture with his body weight transferred over the tip of his left foot.

Uke straightens up and begins to return to a stable posture. Simultaneously with uke's movement, tori lessens the pulling action of both hands, lifts uke upwards, and begins to break his balance forward so that uke begins to step his right foot diagonally forward towards the right (photo 2).

At the moment uke steps his right foot past his left foot, tori lifts uke's body forward with both hands, while stepping his left foot inside his own right foot, and lowers his waist slightly. At this moment uke's waist and legs are bent, his feet are open with his weight over the tips of both feet, and he rises forward as his balance breaks (photo 3).

Tori drops onto his back, supports his body weight on the left foot, puts the top of his right foot on the

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inside of uke's left thigh and lifts it up by springing it upwards (photo 4). At the same time he lifts uke further with both hands and throws him over his head. Uke is thrown forward in a large rotating movement, and then stands up (photo 5, 6, 7).

This technique is the Nage no Kata for sumi-gaeshi.

KEY POINTS TO THE TECHNIQUE

Sumi-gaeshi was also a koryu technique, and was executed from a defensive grappling posture. Defensive posture does not mean a posture to defend in. The feet are positioned open and the waist is lowered. It is a flexible posture where one can move agilely with body control in order to perform the tsukuri on the opponent's posture.

Therefore, if you grapple with the chin on the opponent's shoulder, you will not be able to execute an effective technique. Both sides should grapple in a posture where they hold each other lightly with both hands, their upper bodies are positioned slightly apart, and each of their own body weights is placed slightly towards the rear (photo 8).

On the first step, where tori steps back with his right foot and draws uke's left foot out, tori should break uke's balance towards his left front corner (over the tip of his left foot). But sometimes uke's balance will break towards his right front corner. In this case, with the intention of twisting him down from that posture, tori should take a big step back with his right foot, thereby increasing the distance between them, and lift and pull uke towards the tip of his left foot with both hands, so that his feet open up wide.

In response to this effective first movement, uke straightens up and begins to return to a stable posture. At this moment, tori lessens the pulling action of both hands so that uke begins to straighten up. He lifts uke forward with both hands and begins to break his balance. This time, instead of allowing uke to return to stable posture, he lifts him forward from a semi crouching posture, so that uke steps further forward with his right foot, and tries to maintain a stable posture.

Uke steps his right foot forward to support his body, and at the moment it draws level with his left foot, tori lifts him up and forward with both hands so that uke's feet open wide, his waist and legs bend slightly, and his weight falls over the tips of both feet, so that his balance breaks in a posture from which he cannot adapt. At the same time as positioning uke's body in this way, tori draws his left foot closer to his right foot, and leans back. Tori's feet are positioned inside uke's feet, and both sides pull against each other in this posture (photo 9).

Tori supports his body weight on the left leg, while dropping onto his back, lowers his buttocks near his left heel, and enters between uke's legs. If tori's buttocks are too far away from the heel, this means he is too far away from uke and the springing-up action of the right leg will not be effective. When tori drops down, he puts the top of the right foot on the inner thigh above the back of uke's left knee (photo 10), and lifts it up in an upwards springing motion. At the same time, he lifts up with both hands and synchronizes both movements to throw uke down. Uke should not move in time with the series of movements that make up tori's body control. Tori must always be leading uke in order to execute the technique effectively.

If a simple concept of tori throwing and uke being thrown is applied to a general kata, it will produce an insufficient tsukuri and uke will very often breakfall on his own initiative before tori completes the kake. In sumi-gaeshi, tori and uke always pull against each other, and they must develop from a posture in a committed and serious manner.

At the moment uke drops down, he lessens the holding action of both arms, so that uke is thrown forward in a rotating movement, and stands up. This is an essential part of the kata technique. In randori, tori completes the technique by pulling with both hands, therefore uke is unable to stand up after being thrown.

SONO NI
Sumi-gaeshi—gripping uke's back

Both sides grapple in right natural posture, tori takes a right han-mi posture, and, while lowering his waist, grips uke's back (or the back of his collar) with his right hand, then draws uke's body down with both hands. Uke responds by opening both feet, and bends forward, then he begins to straighten up and return to a stable posture (photo 11).

At this moment tori lessens the pulling action of both hands, and at the moment uke has straightened up halfway, tori pulls him forward with both hands and, while breaking his balance, steps the left foot deep inside uke's feet and supports his body weight (photo 12), then he drops down onto his back while placing the bottom of his right leg on uke's inside thigh (photo 13). He lifts him up in a springing action so that he is thrown backward over tori's head (photo 14, 15).

Sumi-gaeshi is executed while grappling in a defensive posture. Therefore, tori cannot gain close contact with uke's upper body when grappling in this posture because of the space separating them, and he cannot place his right foot on the inside of uke's thigh either. Consequently, it is essential to grip uke's upper back, pull down and forward in a defensive posture, shorten the gap between them, and bring uke's upper body against him.

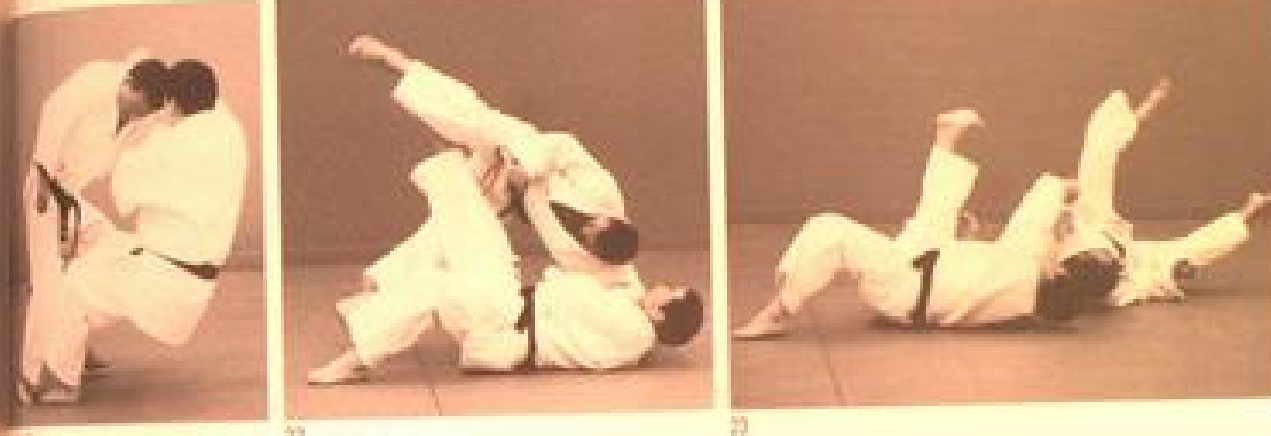
In this situation, tori is not limited to lifting up the inside of uke's left thigh (in a springing action with his right shin) like in the kata; he can also use the area between his thighs (photo 16).

Tori must synchronize the actions of pulling with the right hand, lifting up with the right leg, and dropping down in a rotating movement so that the throw is completed in a circular movement similar to that in tomoe-nage.

Tori can also pull uke with his left arm inserted through uke's right armpit, and pull his upper body even further as he drops down (photo 17).

There are numerous explanations and concepts of how to change from a natural posture to grappling in a defensive posture in the old textbooks from the Meiji era.

Sumi-gaeshi executed from a natural posture does not have much practical use as a randori-waza, therefore it requires a lot of work to execute successfully.

If tori grips the back of uke's belt from over his shoulder with the right hand, and drops down to throw him, this technique is classified as hiki-komi-gaeshi.

SONO SAN
Sumi-gaeshi—from uchi-mata

Taking the initiative, tori grips uke's left sleeve with the left hand, and uke's back (or the back of the collar) deeply with the right hand, and pulls uke from a right posture. Uke faces to the left side, and responds by gripping tori's right front collar with the left hand, is unable to grip with the right hand, and his posture becomes unstable (photo 18.1, 18.2).

Tori executes uchi-mata from a variation of a right posture, so that uke responds by raising his right foot, and at the moment he begins to transfer his weight over to the left foot (photo 19), tori inserts his right leg between uke's thighs and turns to face towards uke, while placing the bottom of his right leg on the inside of uke's right thigh (photo 20), and pulls uke so that he faces even further to the side with the right hand gripping uke's back and the left hand gripping the end of his right sleeve. He lifts the right leg up in an upwards springing motion, drops down, and throws uke using a twisting action (photo 21, 22, 23).

Lately, this technique has been seen more and more in competition. Similar to sono ni, tori pulls uke by gripping his back so that their upper bodies touch, but then he adapts from uchi-mata, which is the special feature of this technique. Thus, tori feints with uchi-mata to continue to the next technique. When he drops down, he places his right leg on the inside of uke's right leg and lifts it in an upwards springing motion, while twisting his body to the right (as he drops down) to complete a yoko-sutemi-waza.

It is essential to execute this technique with the upper bodies in physical contact while grappling in defensive posture, which can be difficult as a shiai-waza. This technique has a different concept to the original sumi-gaeshi, but can still be seen as a related technique.

SONO YON
Sumi-gaeshi—resembling kawazu-gake
1. Sumi-gaeshi—leglock with the right leg and twisting the body to the rear left while dropping down

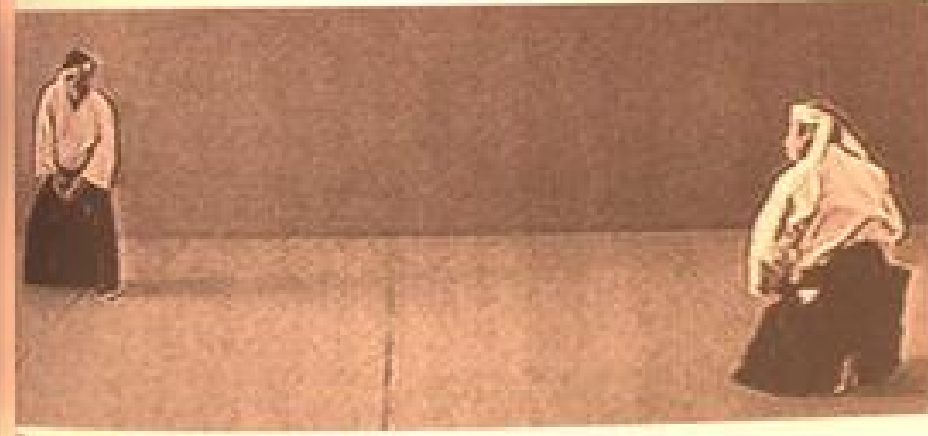
Tori grips the end of uke's left sleeve with the left hand, grips his back with the right hand, and, from a right defensive posture, pulls uke forward (photo 24).

Tori feints uchi-mata by swinging his right leg between uke's legs (photo 25). Uke responds by bending back and begins to defend. At that moment, tori brings his right leg back and wraps it round the inside of uke's left leg (photo 26). From that posture he steps his left foot in front of uke's right foot (photo 27).

scoops uke's left leg up with his right leg while bending back to the right, and drops down by twisting to the right to complete the throw. Uke is thrown towards the left front corner (tip of his left foot) in a large rotating movement (photo 28, 29).

In kawazu-gake, tori drops onto his back towards uke's rear, and throws uke, landing on top of him. In this technique, however, the throwing direction is different as tori drops down to the right rear corner (uke's left front corner). Tori wraps his right leg around uke's left leg, moves his left foot between uke's feet, turns to face uke directly, pulls with both hands, and drops down while using the twist of the body to throw uke with the yoko-sutemi-waza of this technique.

2. Sumi-gaeshi—leglock with the right leg and gripping uke's pants with the left hand while dropping to the rear

Similar to the way described in technique 1, tori grapples in a right han-mi posture, wraps his right leg around uke's left leg, steps his left foot in between uke's feet, and faces uke directly. From this posture, he lowers his waist and grips uke on the right side of his pants with the left hand (photo 30). He lifts uke up and forward with both hands, lifts his right leg in an upwards springing movement (while wrapped around uke's left leg), drops straight backward, and twists to the right to throw uke down (photo 31, 32, 33).

When tori lifts uke upwards, he lowers his waist from a posture where he faces uke directly, rolls his right leg upwards (while wrapped around uke's left leg), while pulling up with both hands, and, synchronized with this, he swings uke up with the front of his waist and drops backward to throw him in the ma-sutemi-waza of this technique.

The concepts of techniques 1 and 2 differ from that of kawazu-gake, and are not prohibited techniques. It is my opinion that these techniques relate to sumi-gaeshi.

Recently, it has been used a great deal in international competitions and is a popular shiai-waza.

SONO GO
Points to consider on sumi-gaeshi
Tenjin Shinyo-ryu Jujutsu's sumi-gaeshi

Master Kano learned Tenjin Shinyo-ryu from Hachinosuke Fukuda.

Above are stills from video footage of Toshihiro Kubota (menkyo kaiden shihanka: school inheritor) as uke, and Tadahiko Sakamoto (menkyo: instructor) performing sumi-gaeshi. Uke grips tori's front collar on both sides with both hands (photo 34). Tori grips both uke's sleeves from underneath with both hands, and advances while pushing him back. Uke responds by moving back and holds his ground (photo 35). At the moment uke pushes back, tori drops down onto his back while putting the top of his left foot on the inside of uke's right thigh, and, using momentum, lifts him up in an upwards springing motion, and pulls with both hands to throw him down (photo 36, 37, 38, 39).

4 Hikikomi-gaeshi

1. Tori grapples in right defensive posture. He holds uke's right arm with both arms, and, while dropping down onto his back, he springs the inside uke's right thigh up with the lower part of his right leg, and throws uke backward.
2. Tori grips the back of uke's belt with his right hand, drops onto his back, springs uke up with the lower part of his right leg between uke's thighs, and throws him backward. He can also twist the body in one direction as he drops down to throw uke.

SONO ICHI
Hikikomi-gaeshi — from grappling in defensive posture

Both sides grapple in right defensive posture. Tori lifts uke's body with the right hand, takes a large step back with his right foot, and begins to break uke's balance in his left front corner. Uke responds by trying to maintain his stability and steps forward with his left foot. Uke resists and, at the moment he straightens up, tori steps back with the left foot while drawing uke's right foot out, and begins to break his balance in uke's left front corner (photo 1).

Tori lifts and breaks uke's balance further in his left front corner with both hands, and, at the moment uke steps forward with his left foot, tori steps his right foot between uke's feet, inserts his right arm through uke's right armpit, and, holding uke's right arm with both hands, lifts it up, and lifts uke's body up to his left front corner. Uke's feet open out, and his balance breaks with his body weight over the tip of the left foot (photo 2.1, 2.2).

At that moment, tori steps his left foot between uke's feet and, supporting his body weight, springs up the inside of uke's right thigh with the bottom of his right leg (photo 3) while dropping down onto his back. At the same time, he pushes firmly upwards with both hands and throws uke off of him.

Uke is thrown in a large rotation towards uke's right shoulder (photo 4, 5, 6).

KEY POINTS TO THE TECHNIQUE

Hikikomi-gaeshi is executed when both sides are grappling in defensive posture, therefore it bears similarities with sumi-gaeshi.

Tori steps back with the right foot, then left foot, while drawing uke forward, lifts him to his left front corner, and breaks his balance. At the moment uke steps forward with his left foot on the third step, tori, instead of stepping back with the right foot, steps between uke's feet and, holding uke's right arm with both arms, raises it upwards. At this point tori does not use a pulling action; instead he holds uke's right arm firmly and pushes it upwards, and lifts him towards his left front corner (tip of his left foot) to break his balance (photo 7).

Tori places the lower part of his right leg (shin) on the inside of uke's right thigh and lifts it up in a springing action while dropping down onto his back. Tori can also place his right shin between uke's thighs to execute the technique as well (photo 8).

When tori drops down, he should lower his buttocks close to his own left heel, and enter his body towards uke's right foot so that uke cannot resist the technique.

In this technique, tori does not use a pulling action of the hand, but holds uke's right arm instead. Therefore, while dropping down to the rear, he pushes uke's right arm upwards with both hands, so that uke is thrown strongly and sharply, and separates from him. At this point, it is essential that tori carries uke's right arm towards his right shoulder while he drops down.

Judo Tebiki Gusa includes explanations and diagrams of hikikomi-gaeshi. In addition to explaining the original form of this special technique clearly, it makes an excellent reference for study.

Sono ichi of hikikomi-gaeshi was a technique in koryu jujutsu, but is not practiced as randori-waza at all these days. After Kodokan was established, there was a period of change from the old jujutsu techniques. While there were defensive posture attacks, and defensive nage-waza, far more natural posture randori were established. Thus, they gradually faded from existence.

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Hikikomi-gaeshi in Judo Tebiki Gusa

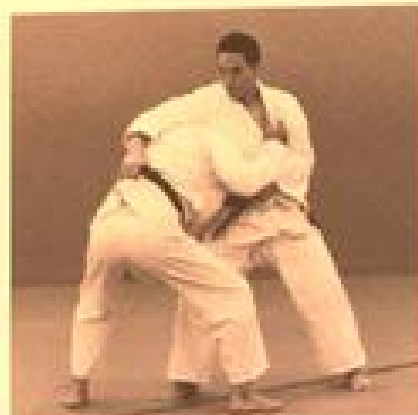
Hikikomi-gaeshi was included in the Gokyo no Waza in the Meiji era, but by the revision of the Taisho era it had been excluded.

SONO NI
Hikikomi-gaeshi — gripping the back of uke's belt

Both sides grapple in right natural posture. Tori takes a right han-mi posture with his waist lowered and, while moving back, draws uke's upper body downwards. Uke opens his feet, pulls back his waist, and defends with his body slightly bent (photo 9).

Tori grips the back of uke's belt, reaching over his back with the right hand, and with his forearm placed along uke's back, he puts his right armpit on uke's right shoulder and pulls with both hands (photo 10).

Tori inserts his left hand through uke's right armpit and holds uke's shoulder blade, he then pulls and tightens with both hands and controls uke by making him lean forward (photo 11.1, 11.2).

Tori steps his left foot deep between uke's feet and, supporting his body weight (photo 12), places the lower end of his right leg (shin) between uke's thighs (photo 13), while dropping onto his back and springing up with

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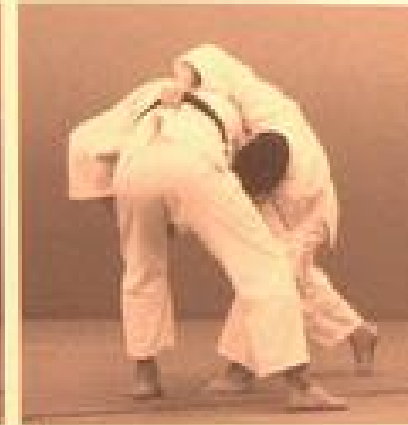
the leg. He pulls down sharply with both hands so that uke is thrown over his head (photo 14, 15, 16, 17).

The success of this technique depends upon whether tori can control uke's body by gripping the back of his belt. Tori pulls the back of uke's belt, and puts his right armpit against uke's right shoulder, so that uke's head sticks out from his right armpit (photo 18).

It is more effective to execute the upwards springing action with the lower end of the right leg between uke's thighs, rather than on the inside of his left thigh (photo 19).

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Tori combines the force from dropping down with maintaining firmness in the pulling action of both hands to complete the technique.

Tori can also drop down while gripping uke's right sleeve, but the pulling action will not be sufficient.

SONO SAN
Hikikomi-gaeshi — dropping down to one side

Similar to the principles explained in sono ni, tori grips the back of uke's belt with the right hand, and draws with the left hand inserted through uke's right armpit so that uke leans forward (photo 20).

Tori pushes up with the left arm, pushes down the right arm, and feints by twisting uke's upper body to the left side. At the moment uke resists by pushing back with his upper body, tori takes advantage of this reaction by stepping back with the right foot, stepping in front of uke's feet with the left foot (photo 21), and twists to the right so that he faces upwards. He thrusts his head through uke's right armpit, and controls him by pushing uke's right arm in (photo 22). He drops

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down underneath uke's abdomen, and twists round even further so that uke is thrown to the right side (photo 23, 24, 25, 26, 27).

In this technique, tori pulls uke's upper body for control, and when he drops down to the side, he pulls and controls uke's right arm. At the instant he begins to drop back, he executes the twisting action before his back touches the mat.

This technique is executed by twisting the body to the side while dropping down, therefore it is classified as yoko-sutemi-waza. Thus hikikomi-gaeshi has two classifications; the other is ma-sutemi-waza.

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SONO YON
Differences between hikikomi-gaeshi and sumi-gaeshi

Hikikomi-gaeshi sono ichi and sumi-gaeshi sono ichi are similar techniques, as are sono ni in the former and Application in the latter. Some of the differences seem vague, which makes it difficult to tell them apart.

According to the judging criteria of the Kodokan Waza Research Institute, the differences are set out as follows:

Differences between sono ichi in hikikomi-gaeshi and sono ichi in sumi-gaeshi (kihon kata)

Hikikomi-gaeshi

Tori holds uke's right arm, and springs up the inside of uke's right thigh with his right leg while dropping down.

Sumi-gaeshi

Tori springs up the inside of uke's left thigh with his right leg from a defensive grappling posture, while dropping down (photo 28).

The key point for telling these techniques apart lies not in the part of uke's leg that tori springs upwards, but in whether he executes the technique from a defensive grappling posture (sumi-gaeshi), or executes it while holding one of uke's arms (hikikomi-gaeshi).

Differences between Application in sumi-gaeshi and sono ni in hikikomi-gaeshi

Sumi-gaeshi

Tori grips uke's back with the right hand, places his right leg between uke's thighs, and springs it up while dropping down (photo 29).

Hikikomi-gaeshi

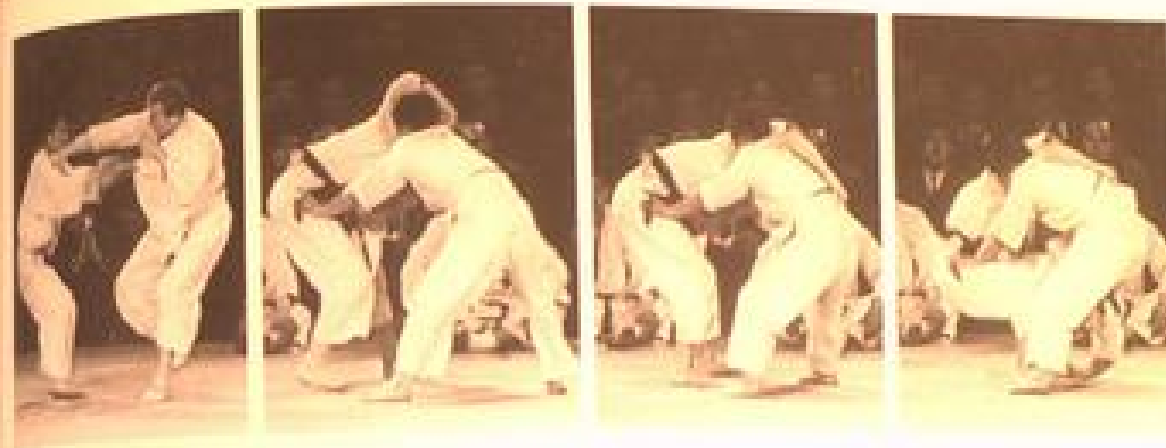
Tori grips the back of uke's belt with the right hand, places his his right leg between uke's thighs, and springs it up while dropping down.

The key point for telling these techniques apart lies in whether tori grips uke's back (sumi-gaeshi) or whether he grips the back of uke's belt (hikikomi-gaeshi).

However, sono san in hikikomi-gaeshi (yoko-sutemi-waza) is the exception—even though tori grips uke's back to execute hikikomi-gaeshi, it is regarded as a hikikomi-gaeshi technique.

SONO GO
Points to consider on hikikomi-gaeshi
Stepanov's obi-tori-gaeshi

As a result of heightened international exchange in judo, a friendly competition was held between Japan and the Soviet Union in Japan in 1961.

The Soviet team competed in Maebashi, Kobe, Yokohama, and Tokyo. The top player in the lightweight class was a man called Stepanov, who inflicted pain on many Japanese judoka, with ashi-tori-waza from Sambo Judo, and unorthodox techniques such as obi-tori-gaeshi.

The technique, in which he gripped the back of the opponent's belt and dropped down to the mat, has long been called obi-tori-gaeshi, but is in fact the hikikomi-gaeshi described in sono ni.

The above pictures show Stepanov executing obi-tori-gaeshi.

5 Tawara-gaeshi

Tori leans over uke's back with his upper body from the front, holds uke's torso with both arms, and, while scooping his body up, drops down onto his back and throws uke backward.

SONO ICHI
Tawara-gaeshi—making uke bend forward

Both sides grapple in right natural posture. Tori grips the back of uke's collar with the right hand, and steps back with the left foot into the right posture while pulling him down. Uke responds in the right defensive posture (photo 1).

Tori moves back two or three steps in the tsugi-ashi form while pulling uke down with both hands, and begins to break his balance so that uke draws back his hips and defends with his left hand on the front of tori's right hip, then begins to straighten up to increase the distance between them (photo 2).

At this moment tori pulls down and forward firmly with both hands, draws uke's body in towards his chest, and covers the back of uke's head and his back with his upper body. Tori inserts both arms through uke's armpits and holds his torso, grips his own left wrist with his right hand on uke's lower abdomen, and presses the back of uke's head down with his lower abdomen (photo 3).

Tori positions his face on the right side of uke's back. While he tightens and squeezes with both hands and pulls uke, he steps his left foot inside uke's right foot (photo 4), and pushes the back of uke's head with his lower abdomen. Bending back, he scoops up the lower

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half of uke's body, and, while lifting him up on his right shoulder, drops down onto his back and throws uke backward.

Uke is thrown in a large rotation towards tori's right shoulder (photo 5, 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

Master Kano talks about the origin of the name of this technique in the *Kodokan Judo Kogi*:

"It is called tawara-gaeshi because it resembles a person lifting a bale of straw."

In order to hold uke's back, tori must maintain his stability while increasing the distance between them, pull uke down so that he leans forward, and draw him in to his chest. It is important to position uke in a posture from which he cannot adapt.

Next, in order to lift uke's body up, tori puts his chest area completely against uke's back. He grips his own left wrist with the right hand and draws uke's body tight against him, so that he holds and controls uke completely (photo 9). If tori holds uke's body too lightly, he will be unable to scoop up uke's lower body weight, and uke will probably counterattack with morote-gari.

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Tori should also press his lower abdomen against the back of uke's head while scooping him up. If tori's head sticks out from uke's armpit, tori will not be able to lift him up completely.

Tori steps his right foot inside uke's left foot, then moves his left foot and positions it between uke's feet. While bending back to the rear, he lifts uke's body up towards his right shoulder and throws him around the fulcrum of his lower abdomen. This action must be executed while maintaining firmness and unity, otherwise the technique will prove ineffective.

This technique is classified as ma-sutemi-waza but can be classified as yoko-sutemi, depending on uke's posture and the way he responds.

Nowadays, the criteria for nage-waza is that the throw is executed from a standing posture, but there was no such clear-cut distinction between standing postures and mat postures at the end of the Meiji era. The outcome of a nage-waza would be recognized even from a posture of crouching on all fours.

APPLICATION

Tawara-gaeshi – from uke's morote-gari

Both sides raise their hands, enter the grappling space, and await an opportunity (photo 10).

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At the moment of grappling, uke jumps inside tori's chest and executes morote-gari. Tori responds by stepping back in the tsugi-ashi form, increasing the distance between them. He maintains his stability in the right defensive posture, presses down the back of uke's head with the right hand, as well as uke's right shoulder with the left hand, while stepping back so that uke leans forward as his balance breaks (photo 11.1, 11.2).

At that moment, tori covers uke's back with his upper body, holds uke's torso with both hands, scoops him up, then drops backward to throw him (photo 12, 13 14).

The best opportunity to apply this technique is to

adapt and continue at the moment uke jumps inside tori's chest in a forward crouching posture.

The key points are the response to uke's morote-gari, by increasing the distance between them, and then the tsukuri by making uke lean further forward so that his posture is unstable.

When uke jumps inside tori's chest, if his head sticks out from tori's armpit (photo 15), when he executes morote-gari, uke will have the superior strength, as the lower half of tori's body will be unstable. Therefore, at the moment uke jumps in, tori should increase the distance between them while maintaining his stability, press uke's head and back down with both hands, and draw uke's head to his lower abdomen.

YOKO-SUTEMI-WAZA

1 Uki-waza

Tori lifts uke to his right front corner, breaks his balance, and, while opening his body to the left, puts his left leg (straightened) on the outside of uke's right leg, drops down half facing left, and throws uke back in a rotating movement.

SONO ICHI
Uki-waza—of Nage no Kata technique

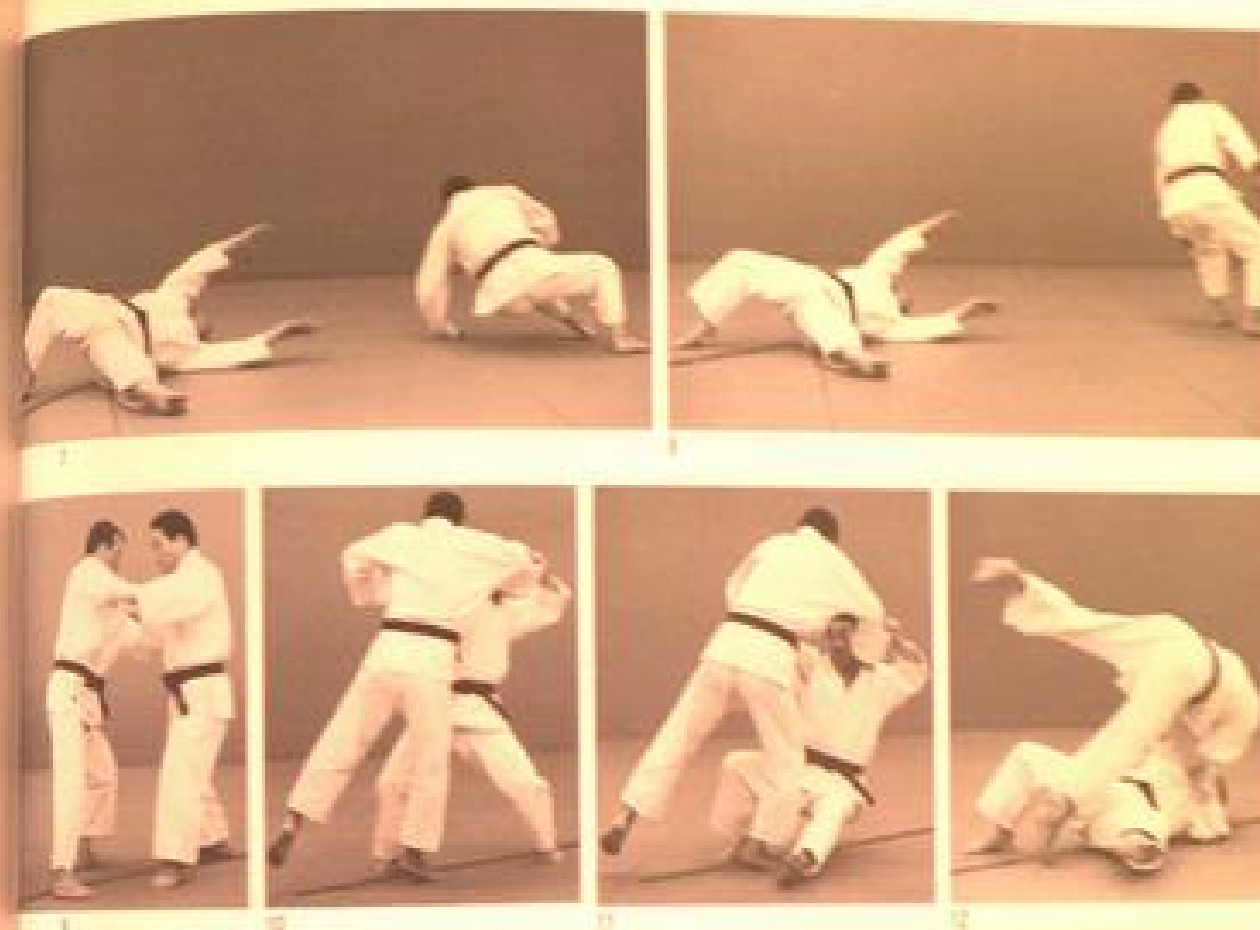
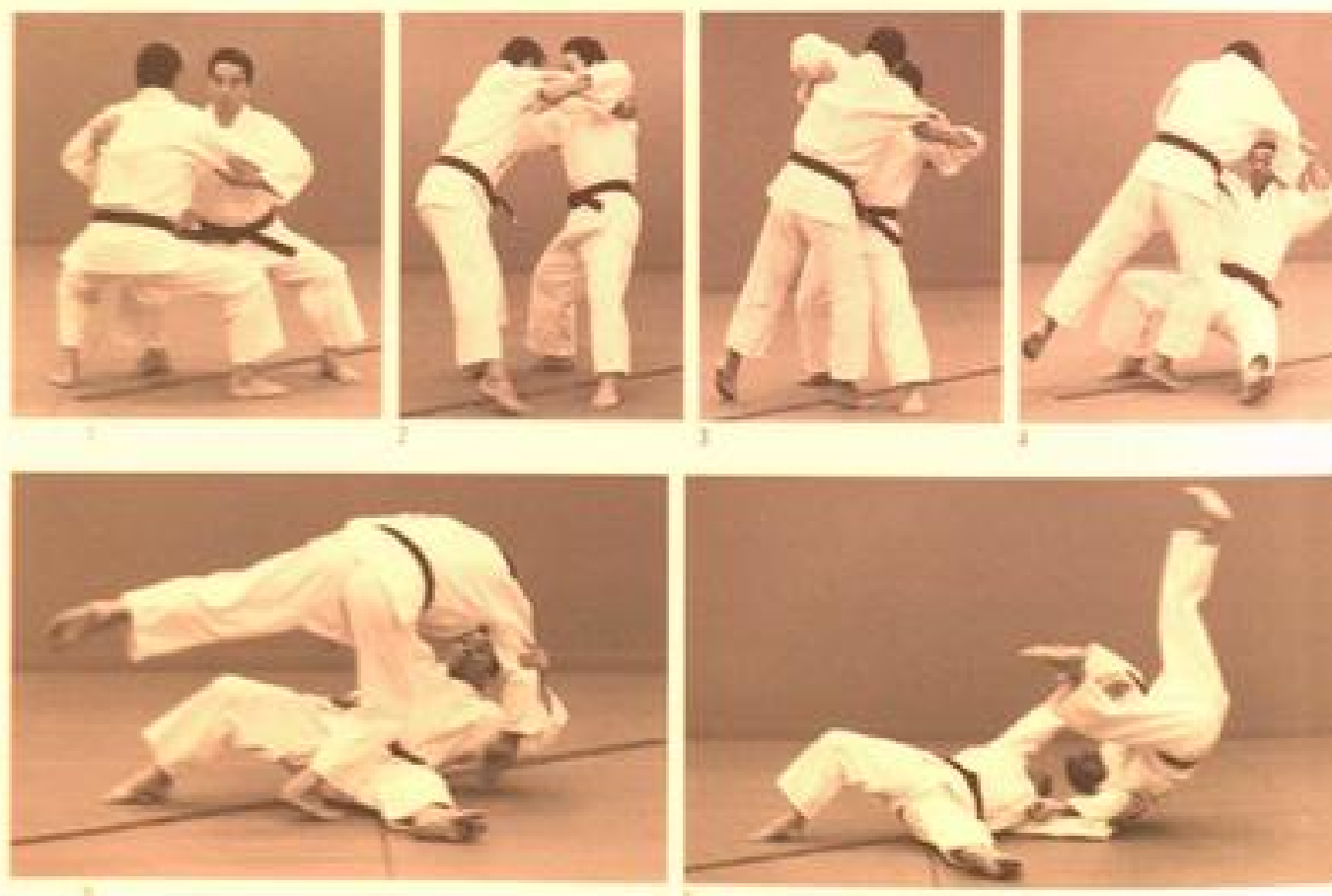
Both sides grapple in right defensive posture (photo 1). While lifting uke with his right hand, tori takes a big step back with his right foot, and begins to break uke's balance towards his left front corner. Uke responds by stepping forward with his left foot, and begins to return to a stable posture (photo 2).

In time with uke correcting his stance, tori lessens the pulling action of both hands so that uke begins to straighten up. At this moment tori uses both hands to lift uke forward and upwards, so that uke begins to step his right foot forward diagonally in order to maintain his stability. At that instant, tori lifts uke towards the right front corner with both hands so that his weight falls over the tip of the right foot, and, while breaking his balance (photo 3), he lightly straightens the left leg and, opening diagonally towards the left rear in a circular shape, he drops down onto his side and throws uke towards his left shoulder. Uke is thrown towards the right front in a large rotating motion, then stands up (photo 4, 5, 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

Both sides grapple in defensive posture, tori steps back with the right foot, and, when he lifts uke and begins to break his balance towards his left front corner, uke steps his left foot forward in order to maintain his balance. This initial movement is very important, as tori continues from this to the second movement, then the third movement, as he develops this technique.

At the moment uke begins to return to a stable posture, tori leads uke's movement, and lifts him up towards the right front corner while uke is in a semi-crouching posture, so that uke begins to step forward with his right foot. A key point in the tsukuri is that tori maintains firmness in the series of movements he executes.

While tori opens his left leg towards the left in a large motion, he uses the action of dropping down to throw uke. The throwing action in this technique does not involve twisting round with both hands, and hooking uke's left leg.

Master Kano describes the key points for tsukuri in uki-waza (*Kodokan Judo Kogi*):

"The key point is while you're pushing him and pulling him, you should pull him so that he transfers his body weight over his forward foot. As soon as he is supporting his body weight on that foot, trying to make that foot move forward becomes difficult."

Master Kano explains the importance of positioning uke in a posture from which he cannot adapt by lifting him so that his body weight falls over the tip of his right foot. Furthermore, he explains the important points for dropping down:

"This technique does not use any strength from the arms. In fact, it is executed by dropping down. It's better to bend back, rather than bend forward, when you drop down. You should land on your back and throw your opponent by raising the right shoulder."

Tori releases the left pulling hand after throwing uke in the Nage no Kata, so that uke is thrown forward in a rotating movement and then stands up. In randori, however, tori executes the technique by pulling and tightening with both hands so that uke is thrown towards tori's left shoulder in a rotating movement, but does not stand up afterwards.

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SONO NI
Uki-waza—grappling in the right natural posture

Both sides grapple in the right natural posture. Tori steps back with his right foot, then his left foot, and continues with his right foot while pulling uke out and breaking his balance towards the left front corner. Uke responds by stepping forward with his left foot, then his right foot, and on the third step he holds his ground with

the left foot, and begins to return to a stable posture (photo 9).

At this moment, tori lessens the pulling action of the right hand, so that uke straightens up and begins to step back with his left foot. Uke supports his body weight on his right leg, and at the moment he raises his left foot and begins to step back, tori lowers his waist, and drives uke's left foot back by stepping in deep with his right foot. He lifts up with the right hand from below, and, synchronized with this, he pulls up with the left hand, so that uke is not able to transfer his weight onto his left foot and it is raised off the mat. Uke will balance on the tip of his right foot in a stiff and rigid posture, as his balance breaks towards the right front corner (photo 10).

Tori supports his body weight on the right leg, while bending his right knee, so his right buttock is close to his right heel, opens his body to the left, straightens his left leg, steps his left foot in front of uke's right foot, and drops down (photo 11). He lifts and pulls with the right hand and at the moment uke begins to rotate, tori changes the action of his left hand and pulls down in a circular motion pulling towards the left side of his chest. He synchronizes the right hand with this and lifts uke up in the direction he is being thrown, and throws him over the left shoulder towards the left rear.

Uke is thrown towards the front right in a large rotating motion around the fulcrum of the tip of the right foot (photo 12, 13).

The objective of tori's tsukuri is not to transfer uke's weight over the left foot, which he steps back in order to return to a stable posture, but to break his balance towards the right front corner so that he is standing on one leg (the right leg). In order to do this, the timing of his right foot as he steps in and drives uke's left foot back is very important. At that point he does not break uke's balance using his hands only, but he lowers his waist well, steps his right foot near uke's left foot, and lifts him up. In short, it is important to tsukuri using the waist.

Uki-waza is a yoko-sutemi-waza where tori throws uke by dropping down. Therefore, if he tries to throw uke by twisting with the power from his arms, this will not demonstrate the particular characteristic of this technique, and will also prove ineffective.

Tori must synchronize the action of dropping down with pulling in a large circular shape with the left hand, so that uke is thrown down in a large rotating movement.

When tori drops down, he does not open his left leg towards the back like in sono ichi, he steps in to uke's right foot. Consequently, tori's left leg often touches uke's right leg during the throw.

It is essential that tori drops down onto his side to face towards the left, so that the back of his left shoulder, and the little-toe side of his left leg, are touching the mat. His right knee is bent and raised, and while raising his waist slightly, he uses the twist of his body to complete the technique.

There are many opportunities to apply uki-waza in normal randori by drawing uke's right foot forward while grappling in the natural posture, similar to the principle explained in Nage no Kata. Tori can also execute the technique at the moment uke steps back with the left foot by lifting him to the right front corner, breaking his balance, and then throwing him.

SONO SAN
Uki-waza—with uke in a left han-mi posture

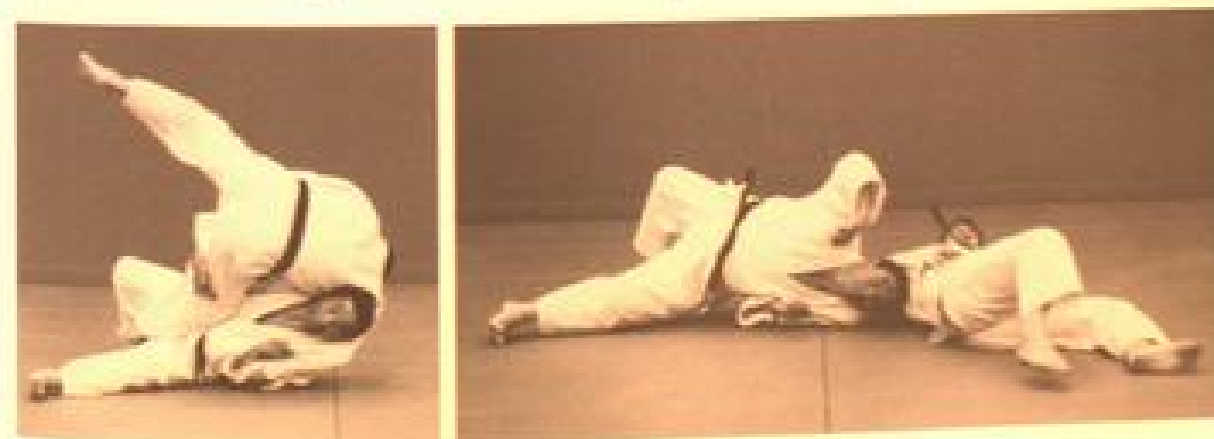
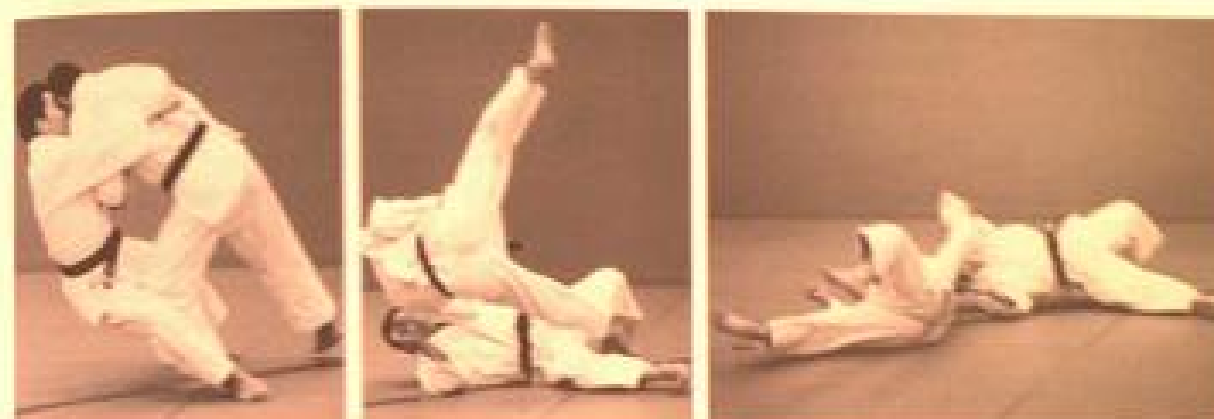
Tori grips the end of uke's left sleeve with both hands (photo 14). He pulls uke so that he takes a big step with his left foot, and while uke takes a left han-mi posture (photo 15.1), tori takes a deep grip on the right side of uke's back (or the back of his belt) with the right hand, and makes uke face to the left. At the same time, tori takes the right han-mi posture, and pulls uke with both hands (photo 15.2).

Tori moves so that he almost touches uke by stepping his left foot in front of uke's feet. He pulls with both hands so that uke's balance breaks towards the outside tip of his left foot (photo 16). Tori then opens his body to the right, with his waist lowered, by pivoting on the left foot. He straightens the right leg, and, opening his body towards the right side, drops down. He pulls with both hands while twisting to the right, and throws uke diagonally to the right rear. Uke's weight falls towards the outside of his left foot, and he is thrown in a large rotating movement (photo 17, 18, 19).

The concept of this technique is different from sono ichi and sono ni, and it is often seen in competitions nowadays.

Firstly, tori controls uke to face the side in an unstable posture so that he cannot resist. Maintaining this firmly, he then steps his left foot in front of uke's feet, opens his body to the right, and breaks uke's balance over the tip of his left foot with both hands. He further opens his body in a large motion, and uses both hands in a circular swinging action while dropping down. At this point, tori hooks uke's left foot and restricts its free movement while twisting and throwing him down. This is a unique characteristic of this throw.

SONO YON
Uki-waza—from the form of kata-guruma

Both sides grapple in right natural posture. Tori sees an opportunity, and, from a posture facing uke directly,

he lowers his waist and steps into uke's chest with his right foot. He inserts his right hand through uke's thighs (photo 20), and puts his head under uke's right armpit so that he assumes the form of kata-guruma. He pulls down with the left hand so that uke's right armpit is tight against the back of his head; he pulls with the left hand also, lifting uke's upper body up to the right front corner (photo 21).

While maintaining this posture firmly, tori straightens his left leg and steps deep in front of uke's right foot. He lowers his left buttock onto the mat while dropping down to the left side, pushes up with the right hand, pulls down with the left hand, strengthens his left leg, and raises his hips, and then throws uke towards the left rear corner. Uke is thrown towards the tip of his right foot in a rotating movement (photo 22, 23, 24, 25).

In this technique, tori enters in using the kata in kata-guruma, however, he does not execute the throw from standing by lifting uke onto the shoulder. Therefore, tori must insert his head under uke's right armpit, and draw uke tight against him with uke's right arm wrapped around his neck area. Maintaining firmness in this, he drops down while using the twisting action of the body to complete the technique.

After a study by the Kodokan Waza Research Institute (April 1, 1997), it was decided that this technique is related to uki-waza and not kata-guruma, because the concept of the throw is based on the principle of yoko-sutemi-waza.

SONO GO
Points to consider on uki-waza
Nagaoka, 10th dan and uki-waza

Samura, 8th dan (later 10th dan), touched on uki-waza in Gokyo no Waza. "Among those studying at Kodokan, Nagaoka, 9th dan, developed his practice of this technique to perfection. He was truly peerless in this matter. He gripped the outside of the opponent's right middle sleeve with the left hand from a right natural posture in his uki-waza and it always turned out perfectly."

In a film of Nagaoka, 10th dan, performing uki-waza (*Art of Judo* by Kodokan, 1949), he is a 10th dan and in his final years, aged 74. Both sides grapple in right natural posture. Tori draws uke's left foot out, and at the moment uke continues by stepping forward with his right foot, tori lifts him to his right front corner, breaks his balance, and drops down to throw him (photo 26, 27, 28, 29, 30).

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Shuichi Nagaoka, 10th dan

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2 Yoko-otoshi

Tori lifts and breaks uke's balance towards his right side. He straightens his left leg and slides it to the outside of uke's right leg. He drops down onto his side facing towards the left, and throws uke towards his right side.

SONO ICHI
Yoko-otoshi — grappling in right defensive posture

Both sides grapple in right defensive posture (photo 1).

Tori steps back with the right foot, then the left foot, then the right foot again, while drawing uke to step forward with his left foot, then his right foot, and his left foot again, while he lifts and breaks uke's balance towards the left front corner. Uke responds by holding his ground on the left step and begins to return to a stable posture (photo 2).

At this moment, tori lessens the pulling action of both hands, and at the moment uke begins to step backward and raise his left foot, tori steps slightly with his right foot, then his left foot, while pushing up with the right arm, and pulling down with the left arm, then he lifts uke towards the outside of his right foot and breaks his balance (photo 3).

While uke's balance is breaking, he steps back with his left foot and, at the moment he takes a right hanmi posture, tori pulls and tightens with both hands and draws uke's upper body tight against him. He steps his left foot deep to the outside of uke's right foot, and draws his right foot closer to shorten the distance (photo 4). He straightens his left leg and slides it in, drops his body onto the side (facing left), and holds uke with both hands so that he drops towards the left side.

Uke drops to the side and lands parallel with uke (photo 5, 6, 7).

KEY POINTS TO THE TECHNIQUE

It is important to seize the opportunity to perform the tsukuri at the moment uke steps back with his left foot. Tori should lift uke up with both arms, and position him towards the outside of his right foot. Uke responds by trying to defend with his left foot on the mat, but tori controls his body and pushes him towards the outside of his right foot, therefore his balance breaks even further.

When tori drops down, he pulls with both hands and brings uke's body tight against him while controlling

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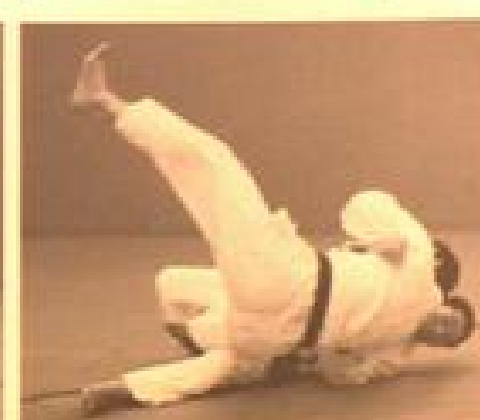
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him, he slides his left leg to uke's right foot and drops down to the left side. At this point, tori hooks uke's right foot with his left leg and restricts its free movement, then he twists to the left side as he throws uke down. Uke falls to the side with his right foot fixed to the mat, and falls parallel with tori without rotating in a large movement. Tori must maintain firmness in the tsukuri and the kake, and use his body weight to throw uke as he drops down.

Samura as uke

Samura, 10th dan, says the following key points about how to drop down in *Gokyo no Kaisetsu*:

"Step your left foot in past the outside of the opponent's right ankle, drop down to the left side as if you're drawing the opponent down, and pull down in the direction you're falling with both hands. The opponent will not be able to maintain his stability due to the combination of your weight and the pulling action, and will fall to the side."

The fundamental idea in yoko-otoshi is to throw uke using the body weight, which is also its particular characteristic. It is important to understand the different concepts of tsukuri and kake in the technique executed from a defensive posture. Similar to the principles in the modern Nage no Kata of uki-waza, tori can execute yoko-otoshi from a defensive grappling posture and throw uke down in a large rotating movement.

SONO NI
Yoko-otoshi — grappling in a natural posture

Both sides grapple in right natural posture. Tori moves to the left side with his left foot, then his right foot, while guiding uke to his right side. Uke responds to tori's pulling action by moving to his right side with the right foot, and then the left foot. Tori moves uke to his right side in the manner described above, while gradually increasing the momentum, and at the moment uke steps with his left foot, tori widens his step slightly as he steps to the left side. He lowers his waist slightly, lifts up with the right hand, pulls up with the left hand, and lifts uke to his right side while breaking his balance. Uke's left foot lifts off the mat and his body weight falls heavily toward the outside of his right foot (photo 8).

Maintaining firmness in this posture, tori slides his left leg to the outside of uke's right leg, and drops his body to the left side, while lifting and pulling further with the right hand and pulling down with the left hand in a circular shape. At the same time, he throws uke towards his right side, so that he is thrown in a large rotation around the fulcrum of his right foot (photo 9, 10, 11).

The concept of this technique is different from that of sono ichi. The idea is to drop down with the left leg separate from uke's body, to lift and break his balance, and throw him in a large rotating movement, instead of restricting the movement of uke's right leg with the left leg.

Both sides grapple in natural posture and move to the side, but tori gradually takes a wider step, and shifts further to the right side than uke. Then tori breaks his balance towards the side. This is the key point in the body control.

Tori does not hook and restrict uke's leg with the left leg when he drops down, like in sono ichi (defensive posture). He drops down with his left leg separated from uke's right leg, and throws uke down with the consecutive actions of lifting up with both hands, and then pulling down. Uke will be thrown to the right side in a large rotating motion.

Similar to the defensive posture technique in sono ichi, tori can also hook uke's right leg with the left leg and restrict its movement while dropping down.

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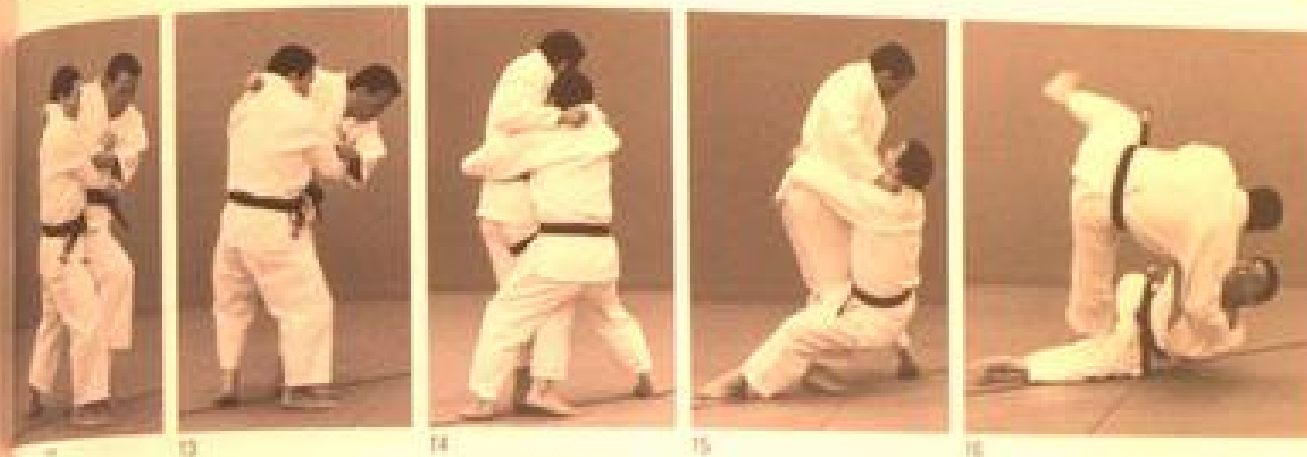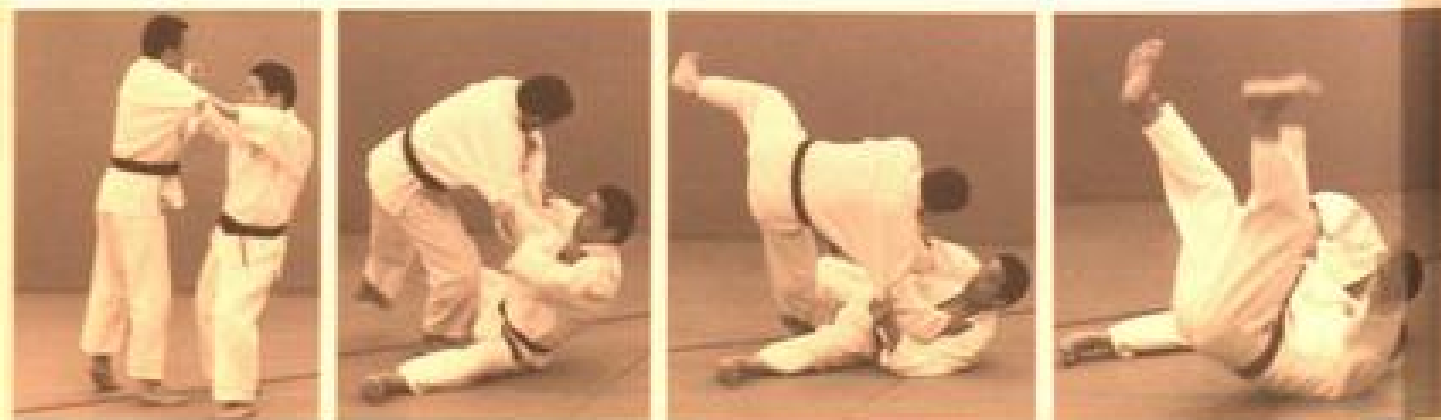
APPLICATION
Yoko-otoshi — from uke's hane-goshi

Both sides grapple in right natural posture. Uke draws out tori's right leg and then begins to execute hane-goshi.

Tori responds to uke's hane-goshi by lowering his waist, and while defending, holds the back of uke's waist from behind with his left arm. He lifts uke up by drawing with both hands and begins to adapt and continue to ushiro-goshi (photo 12).

Uke tries to escape from tori's hold by bending forwards. At that moment tori steps his right foot in front of uke's feet (photo 13), straightens his left leg to the side of uke's right leg, and opens his body to the left. At the same time, tori twists his body to the left, while holding the back of uke's waist with the left hand, and drops down to complete the throw (photo 14, 15, 16).

This is a technique to adapt and continue from uke's hane-goshi. The concept of the throw is to hold the back of uke's waist and control him with the left hand, and use the twisting action when dropping down.

If tori performs the tsukuri on uke to the right front corner, then drops down and throws uke in that direction, this is classified as uki-waza.

However, if tori slides his right leg deep between uke's legs, drops down, and throws uke straight forward, then this is classified as kata-guruma.

The classification of the technique will depend on the direction uke is thrown, which depends upon the position of the right foot, and the angle in which he opens his body when tori drops down.

SONO SAN
Differences between yoko-otoshi and uki-waza

Yoko-otoshi

Tori breaks uke's balance towards the right side, then he drops down and throws uke in the same direction towards the right.

Uki-waza

Tori breaks uke's balance towards the right front corner, then he drops down and throws him in the same direction towards the right front corner.

Put simply, tori executes the kake in the same direction as he executes the tsukuri. The actual direction (i.e., right side or right front corner) determines the name of the technique.

In some situations, however, tori executes yoko-otoshi by positioning uke to the right rear corner or the right front corner, then he drops down and throws uke towards the right side.

In this situation, we must determine the name of the technique according to the direction uke is thrown, since the directions of the tsukuri and kake are different.

It is extremely difficult to clarify the differences between these techniques, and is a matter for the judges.

SONO YON
Points to consider on yoko-otoshi
The change in the way of grappling and concept in defensive posture

In koryu jujutsu randori keiko, the main posture used in many styles was a defensive posture with the waist lowered, and it was practiced in the four arms form.

"Randori as we know it started during the time of the 9th and 11th Shogun in the Tokugawa era. The value of randori was recognized at that time, and it was further encouraged by the Bakufu's Kobusho."

After the establishment of Kodokan Judo, the main body of techniques were randori-ho, which were based on grappling in a natural posture. But a defensive grappling posture is still used in the Nage no Kata of sumi-gaeshi and uki-waza. The reason for this is that natural posture techniques had not been established at the time these kata were formally created in the early years of the Meiji era (around 1884).

It is said that Nagaoka, 10th dan, perfected modern natural posture techniques from uki-waza in around 1898.

3 Tani-otoshi

Tori breaks uke's balance to his right rear corner or directly backward, straightens his left leg, and, while sliding it round to uke's right leg or deep behind both legs, he drops down onto the left side of his body, and throws uke to the rear.

SONO ICHI
Tani-otoshi — grappling in defensive posture

Both sides grapple in right defensive posture; they pull and tighten both hands and grapple firmly (photo 1). Tori steps back with his right foot, then his left foot, then his right foot again, while pulling uke out so that he steps with his left foot, then his right foot, then his left foot again, and begins to lift him to his right front corner with both hands to break his balance. Uke holds his ground on the third left step, and responds by beginning to return to a stable posture (photo 2).

At this moment tori lessens the pulling action of both hands so that uke begins to step forward with his left foot. At that moment tori draws his right foot closer to the left foot, then, changing step, steps in deep to the outside of uke's right foot with his left foot, then his right foot in the tsugi-ashi form, thereby shortening the distance between them. He pulls and tightens with both hands bringing uke's upper body tight against him, pushes him backward, and positions him (tsukuri) towards his right rear corner. Uke steps his left foot back into a right han-mi posture and his weight falls towards both of his heels (photo 3.1, 3.2).

Supporting his body weight on the right leg, tori opens his body slightly to the right, steps his left leg in behind uke's right leg and restricts its free movement, while dropping down onto the left side of his body, and uses both hands so that uke falls backward.

Uke falls parallel with tori, and then tori completes the technique by leaning on uke with his upper body (photo 4, 5, 6).

KEY POINTS TO THE TECHNIQUE

In tani-otoshi, both sides grapple in the four arms form of the defensive posture, similar to the original uki-waza, and yoko-otoshi. The technique is executed from a posture when both sides pull and tighten both hands, and draw their upper bodies together.

It is important that tori seize the opportunity to position uke (tsukuri) at the moment uke raises his left foot to step back.

When tori drops down, he pulls with both hands, and with uke's upper body tight against him, he puts his left leg on uke's right shin, and places it on the mat behind uke's right foot by sliding it down lightly, stopping the free movement of uke's right leg, then he drops down onto his left side in a leaning motion. Uke is thrown backward with his right foot fixed to the mat. Thus he is thrown straight down onto the spot, and does not rotate in a large motion.

Tori can also maneuver his body in a large motion, turn and enter deep behind uke's back, and slide his left leg towards the rear of uke's legs (left leg) to execute the technique (photo 7).

SONO NI
Tani-otoshi — grappling in natural posture

Both sides grapple in basic natural posture. Tori steps forward with the left foot, then the right foot and, taking a right han-mi posture, pushes in. At this moment he pushes uke's left shoulder with his right hand, and steps in to the tip of uke's right foot with his right foot. Uke steps back with his right foot, then his left foot, and holds his ground. He becomes unstable with his weight over the left foot, and pushes back to return to a stable posture (photo 8).

At this moment, tori lessens the pushing action of the right hand and pulls so that uke steps forward with his left foot while pushing back. In time with uke's action, tori lowers his waist, steps his left foot to the side of uke's right foot, and changes the direction of his right hand to lifting and pulling in a circular shape. At the same time he pulls his left hand towards the left side of his chest, and positions uke towards his right rear corner. Uke is unable to transfer his weight onto the left foot, which is lifted off the mat, and his balance breaks over his right heel (photo 9).

Tori draws his right foot closer, thereby shortening the distance between them, supports his weight on the right leg, and slides his left leg in to the rear of uke's right leg. While dropping down to the left side, he pushes with the right hand, and pulls down with the left hand, so that uke is thrown towards his rear. Uke is thrown backward in a large rotation around the fulcrum of his right heel (photo 10, 11, 12).

The key point in this technique is skilfully leading uke, after he pushes back and steps forward with his left foot, to stand on one leg (the right leg) (photo 13).

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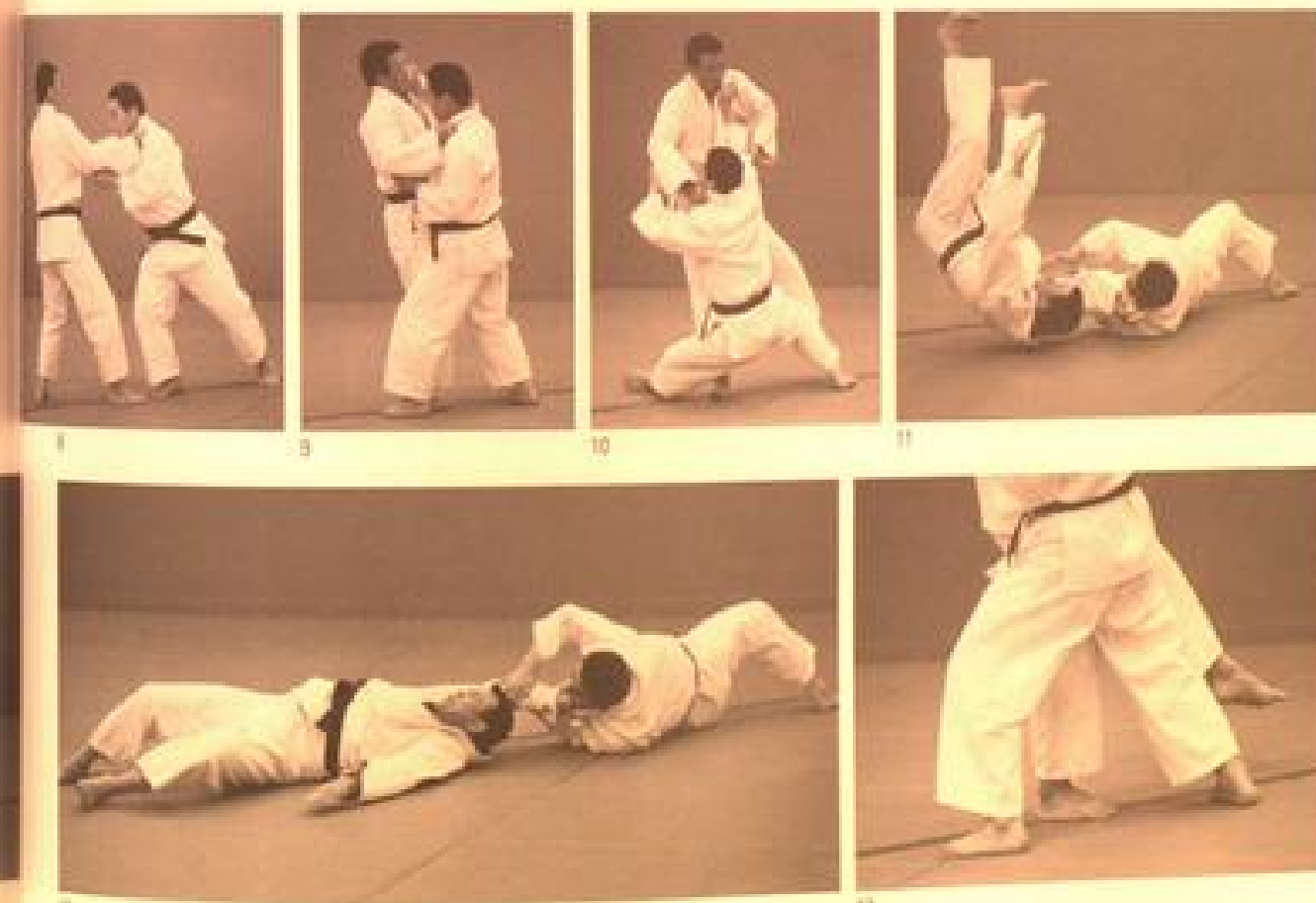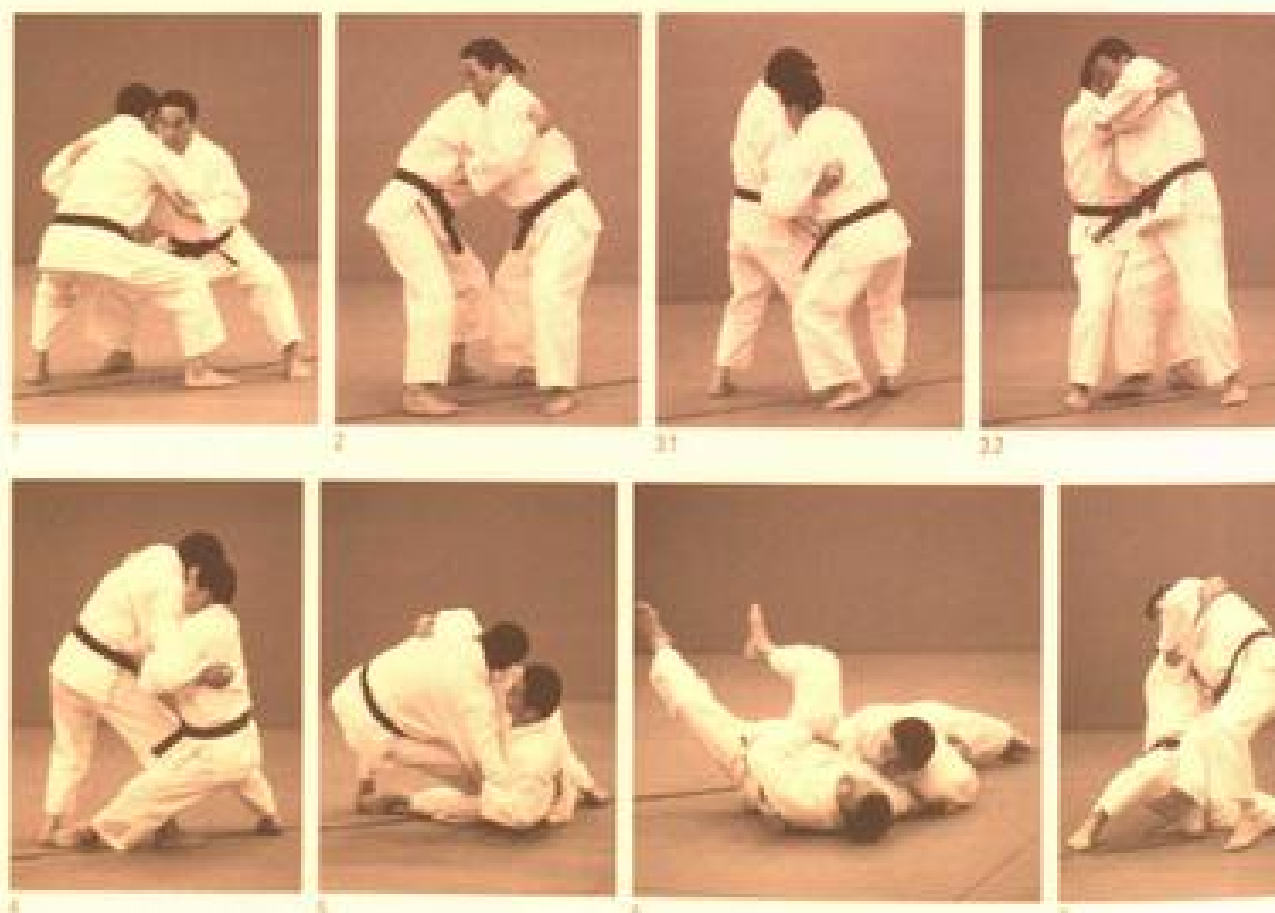
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When tori pushes uke backward, he steps his right foot opposite the tip of uke's right foot, so that he can easily turn and enter uke's rear with his left leg in a big motion.

When tori drops down in sono ichi, he slides his left leg down lightly, but in this case where he grapples in natural posture, tori drops down with his left leg separate from uke's right leg, therefore he does not hook uke's right leg. He then moves both hands in a large circular motion so that uke is thrown in a large rotating movement.

When uke responds in a right han-mi posture with his left foot stepped back onto the mat, tori slides his left leg in deep behind uke's legs (and up to the back of his left leg) and drops down. But in this situation uke will be thrown straight backward onto the spot.

APPLICATION

1. Tani-otoshi—from kuchiki-taoshi

Both sides grapple in right natural posture. Uke steps back with the left foot and, at the moment he begins to continue with his right foot, tori steps his left foot to the side of uke's right foot, holds uke's right leg from the inside, and lifts it up with the right hand. He advances while pushing forward and begins to throw uke with kuchiki-taoshi (photo 14).

Uke responds by stepping back with his left foot, thereby increasing the distance between them, and maintains his stability while moving backward (photo 15).

At that moment, tori supports his body weight on the right leg, slides his left leg towards the rear of uke's left supporting foot, and drops down onto his left side. At the same time, he pulls up with the right hand, pulls down with the left hand, and throws uke backward (photo 16, 17).

This is an adaptation technique for when uke responds to kuchiki-taoshi by moving backward, rendering it ineffective.

Tori slides his left leg in, and restricts the free movement of uke's left foot while dropping down, therefore uke is thrown on the spot without rotating.

2 Tani-otoshi—from uchi-mata

Uke sees an opportunity, and at the moment he executes uchi-mata, tori responds by lowering his waist and holding the back of uke's waist with the left hand (photo 18).

Seeing that his technique has proved ineffective, tori defends by releasing both hands and shaking his body free. At this moment, tori holds uke's body from behind with both hands (photo 19). He pushes the side of uke's left hip towards the right with the left arm while shifting, steps his right leg from behind uke towards the right side, restricting the free movement of uke's right foot, and drops down onto his right side while pushing him backward (photo 20, 21).

After tori dodges and responds to uke's uchi-mata, he moves to the right in time with uke's action, then at the moment uke moves his right leg to the right side, tori drops down and hooks with the right leg, while pushing uke back with the left arm to throw him down.

The timing of restricting uke's free movement with the right leg is very important. It is at the instant uke sends his right foot to the side in time with the movement to the right side.

Uke is thrown onto the spot without rotating in this technique also.

SONO SAN

Tani-otoshi—with uke's left arm under the right armpit

Tori grips the end of uke's left sleeve with the left hand, and, while pressing it down, grapples in a right han-mi posture (photo 22).

Tori pulls back firmly with the left hand and draws out uke's left foot so that he steps into a left han-mi posture, while inserting his right arm over uke's left arm and into his left armpit (photo 23). He lowers his waist and steps the right leg in behind uke, holds uke's left inner thigh from the rear with the right arm, brings uke's upper body tight against him, then positions him towards the rear. Uke's feet open, his weight falls over both heels in a forward crouching posture, and his balance breaks towards the rear (photo 24.1, 24.2).

Tori pulls and tightens with both hands, and pushes up the back of uke's left knee with the right leg. He bends back and drops down onto his back while throwing uke down (photo 25, 26, 27).

It is important to hold uke's left arm from uke's rear, deep under the right armpit, and to draw uke's upper body as tight against him as possible. He maintains firmness in that posture (until he finishes the throw), bends back, and leans his back onto uke's upper body to complete the technique.

In another situation, tori steps his right leg in deep behind uke's legs and drops down.

The method to drop down in this technique is different from that of the standard tani-otoshi, and it often finishes as a ma-sutemi-waza.

In another technique, tori holds the back of uke's waist with the right arm and drops down (photo 28).

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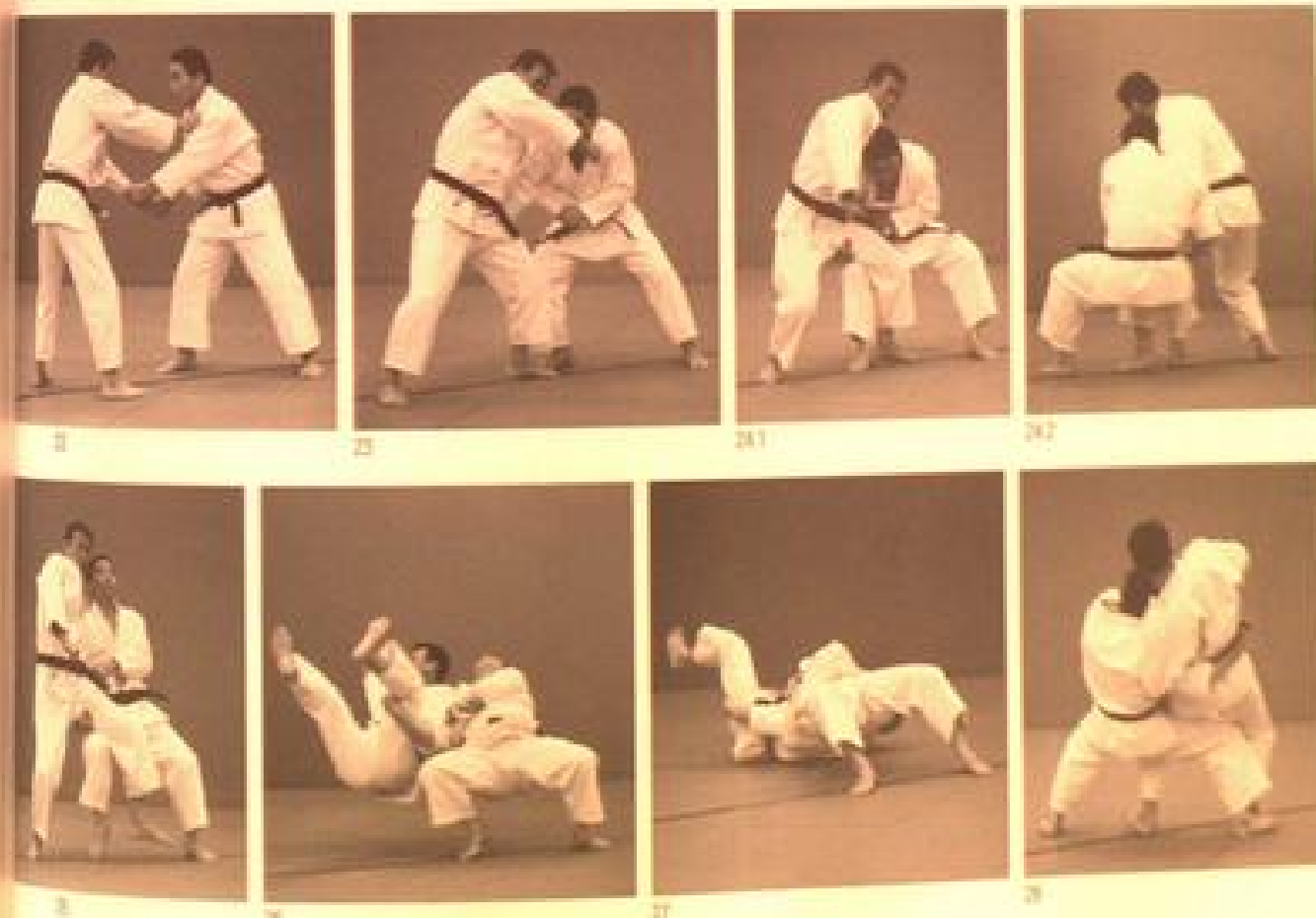
APPLICATION
Tani-otoshi — from soto-makikomi

Both sides grapple in right natural posture. Tori sees an opportunity, holds uke's right arm lightly under his right armpit, and enters the kata for soto-makikomi (photo 29).

Uke responds by lowering his waist, and at the moment he defends by bending back, tori firmly squeezes uke's right wrist under his right armpit while stepping his left foot to the rear of uke's right leg with his waist lowered, and puts his left shoulder on the back of uke's right hip. At the same time, he holds uke's right leg from the rear with the left hand and brings him tight against him. He bends back and drops down onto his back to throw uke (photo 30, 31).

In this technique, tori does not need to begin to throw with soto-makikomi; tori can often intend to execute tani-otoshi from the beginning in the next technique. Tori feints soto-makikomi at the beginning, and at the moment uke bends back, tori adapts and executes the technique. Therefore, it is easier for tori to turn round to uke's rear if he holds uke's right forearm lightly under his armpit.

SONO YON
Tani-otoshi — with the left arm inserted through the left armpit from uke's front

Tori grips uke's right front collar underneath uke's right arm with the left hand, and uke's left sleeve with the right hand, and grapples in a left han-mi posture. Uke grips the back of tori's collar with the right hand, and tori's right middle sleeve with his left hand, and grapples in a right han-mi posture (photo 32).

Uke sees an opportunity and begins to execute harai-goshi, and at the moment he steps his right foot in front of tori's feet, tori takes the initiative and steps his left foot deep behind uke (behind his feet). He draws the right foot up too and at the same time straightens the left arm and thrusts it from the front deep through uke's left armpit and against his chest. He pulls with the right hand, bringing uke's body tight against him, and pushes backward to position (tsukuri) uke towards his rear (photo 33).

Tori pulls and tightens further with both hands and pushes backward. He restricts the free movement of uke's legs with his left leg, and, bending back to the rear, twists towards the left and drops down to throw uke down (photo 34, 35).

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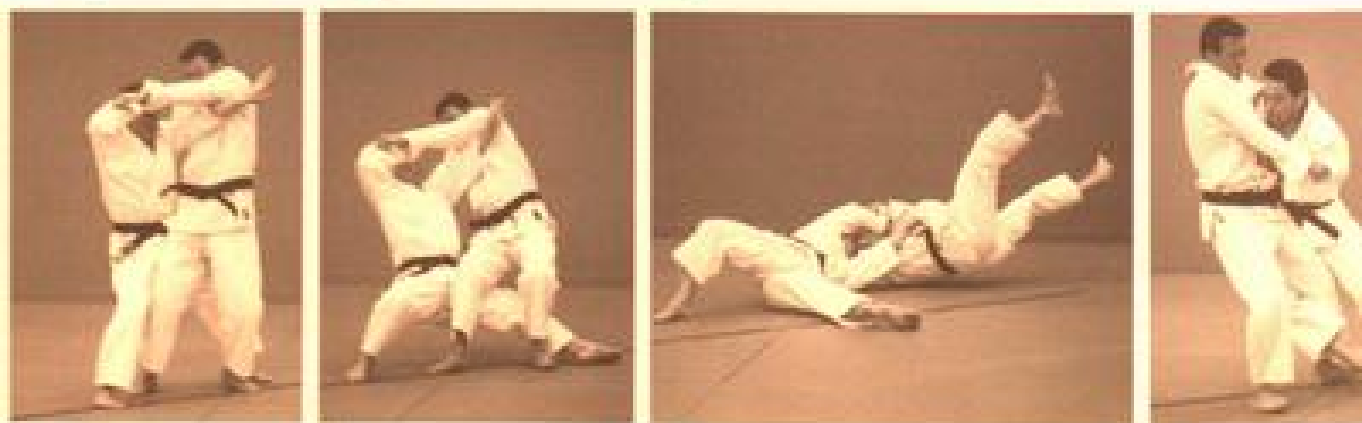
It is important for tori to seize the opportunity and perform the tsukuri quickly by stepping in to uke's rear at the instant he perceives uke's intention to execute harai-goshi.

When he steps in to uke's rear, he inserts the left arm under uke's left armpit, turns his wrists over, squares his elbows, and draws the right hand towards his own chest. At the same time, he must step his left foot deep outside uke's left foot, put the lower half of the front of his body against the back of uke's waist, and control uke with his body tight against him.

Tori then does not allow uke's body to separate from him (until the throw is over), drops down to the rear, and completes the technique by twisting slightly to the left. Uke is thrown backward with both legs firmly fixed to the mat, and is thrown onto his back.

SONO GO
Differences between tani-otoshi, uki-waza, and yoko-otoshi

All three of these techniques are yoko-sutemi-waza, but there are also variations of technique, as well as some techniques classified as ma-sutemi-waza.

Therefore, the following explanation deals with the differences between the basic yoko-sutemi-waza (kihon-waza).

Tani-otoshi
Tori breaks uke's balance straight backward, then drops down and throws uke in the same direction, directly towards the rear.

Yoko-otoshi
Tori breaks uke's balance to the right side, then drops down and throws uke in the same direction, towards the right.

Uki-waza
Tori breaks uke's balance to the right front corner, then drops down and throws uke in the same direction, towards the right front corner.

There are some situations where the direction of the tsukuri and kake are different, but the technique is usually determined based upon the direction uke is finally thrown in.

A technique that is commonly confused with yoko-sutemi-waza is kosoto-gake. In this technique tori hooks uke's left leg with his right leg and throws him down by leaning on him. It is important to observe whether the main action in the technique is dropping down (yoko-sutemi-waza) or hooking with the leg (kosoto-gake) (photo 36).

4 Yoko-guruma

Tori holds the side of uke's waist from uke's behind with the left hand, and breaks his balance forward. While sliding his right leg between uke's legs from the front, he drops down onto the left side of his body, and throws uke forward (tori's left rear).

SONO ICHI
Yoko-guruma — of Nage no Kata technique

Both sides step in to a space about 1.8 meters apart (photo 1). Uke steps forward with the left foot, while raising his right fist (photo 2), then takes a step forward with his right foot, and throws a punch at uke's head with his right fist.

At this moment tori lowers his waist, and steps his left foot to the outside of uke's right foot (photo 3). He holds the back of uke's waist with the left arm while moving his right foot forward, puts his right hand on his lower abdomen, lifts uke's body up, and begins to execute ura-nage (photo 4.1, 4.2).

At this moment, uke quickly bends forwards to escape tori's ura-nage (photo 5.1, 5.2). Tori uses uke's posture and breaks his balance forwards with the right hand, and slides his right foot deep between uke's feet in a circular motion (photo 6.1, 6.2). He drops down to his left side and uses the right hand to push upwards, and throws uke towards the left shoulder. Uke is thrown forward in a rotating movement, breakfalls, and stands up (photo 7, 8, 9).

KEY POINTS TO THE TECHNIQUE

There are several techniques where uke attacks head-on in the Nage no Kata: seoi-nage, uki-goshi, ura-nage, and yoko-guruma. They are based on a structured attack and defense method for use in martial combat. Tori dodges uke's attack, and, using the momentum from his balance breaking forward, throws him.

This is a technique to adapt to yoko-guruma from ura-nage.

Firstly, uke must attack tori's head with the little-finger side of his right fist. Uke calculates the next set of moves (bending forward and defense by holding tori's neck), but should not attack from the side at the start.

When uke attacks, tori passes under uke's right armpit, while stepping his left foot deep to uke's rear, so that uke's fist hits thinair over tori's left shoulder. He lowers his waist and puts the left hand around uke's waist from the rear (along the back of uke's belt), and

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holds fully. Together with this, he steps his right foot inside uke's right foot in one breath, and places his right fist (thumb side up) on uke's lower abdomen. Then, with the combined action of the hands and the waist, he pulls uke up, bends back and drops down, and begins to throw uke straight back with ura-nage. Tori not only produces the form for ura-nage but he also begins to throw with ura-nage as well, and then he carries onto yoko-guruma.

Uke then responds to tori's ura-nage by wrapping his right arm around tori's neck, while bending forward, and defending in a defensive posture. At the moment tori's ura-nage is rendered impotent by uke bending forward, tori pushes the back of uke's waist forward with the left arm. Uke's waist will rise and his weight will fall over the tips of both feet from a defensive posture, as his balance breaks forward. Tori controls uke's body with both arms holding uke's waist, then he slides his right leg, from the front, deep between uke's legs (so that his body enters below uke's abdomen), twists his body to the left, drops down onto the left side of his body, and throws uke towards his left shoulder.

Tori drops down to uke's right foot, therefore uke's

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right foot is fixed to the mat and he is unable to take a big step forward and breakfall. Uke is thrown forward in a small rotating motion, and then stands up.

In randori, tori tightens and pulls with both hands to complete the technique so that uke does not stand up after being thrown.

The kata may seem too formal, but it is important to acquire the principles of attack and defense properly by practice, and then put them into use in randori.

SONO NI
Yoko-guruma — from uke's hane-goshi

Both sides grapple in right natural posture. At the moment tori steps forward with his right foot uke begins to throw him with a right hane-goshi.

At this moment, keeping his upper body completely straight, tori bends both legs, lowers his waist, and twists to the right by thrusting the front of his left hip out and placing it on the back of uke's right hip. At the same time, he puts his left hand along the back of uke's belt and holds the side of uke's left hip deep, and with his right hand gripping uke's left collar he draws it towards his own chest. Thus, responding to uke's hane-goshi in one stroke, he pulls uke up and begins to adapt and continue to the left utsuri-goshi (photo 10.1, 10.2).

Uke releases both hands, opens his feet, lowers his waist, and at the moment he defends by leaning forward, tori brings his left foot closer to the right foot, and pushes the back of uke's waist with the left arm, thereby breaking his balance over the tips of both feet and towards the front (photo 11). Tori turns and enters uke's front, while sliding his right leg (so that it brushes across the mat) from the front to between uke's legs. He bends the right leg, straightens the left leg lightly, opens his body to the left, drops down onto the left side of his body, and, synchronizing the actions of pulling with the left hand, and pushing up with the right hand, he throws uke over his left shoulder towards the left rear corner. Uke is thrown forward in a rotating motion (photo 12, 13, 14, 15).

When tori responds to uke's hane-goshi by thrusting the front of his left hip against the back of uke's right hip, it is important to hold the back of uke's waist with the left hand, at the same time, and pull with the right hand, in order to press down and control uke's springing-up movement. Tori will be unable to defend against uke's technique if uke's back is tight against his front, as uke's strength will be superior. It is also inadvisable to turn and enter uke's front in a large movement.

The best opportunity to apply this technique is when

uke begins to bend forward to defend against tori adapting and continuing to utsuri-goshi.

At this point tori can also respond with techniques such as ura-nage or ushiro-goshi.

Tori can adapt and continue to this technique from uke's uchi-mata, tsurikomi-goshi, o-goshi, and so on.

APPLICATION

Yoko-guruma — turning to uke's rear

Tori takes a left han-mi posture, and grips the end of uke's right sleeve with both hands, so that uke cannot grip him (photo 16). Tori pulls firmly with both hands, so that uke takes a big step forward with his right foot and turns to the side. Tori turns behind uke, and holds uke's waist deep with the left hand (or grips the back of his belt) and controls him thus (photo 17.1, 17.2).

Tori breaks uke's balance straight forward, draws his left foot closer to his right foot, and turning to uke's front, slides his right leg deep between uke's legs, then he drops onto the left side of his body and throws uke (photo 18, 19, 20).

Tori controls uke in a right-facing unstable posture, pulls with the left hand holding the back of uke's waist, and pulls down with the right hand gripping uke's right sleeve, bringing uke's body tight against him. At this moment, he presses uke's right shoulder and right arm with his chest and abdomen area, controlling him in a posture from which he cannot resist.

While maintaining firmness in this posture, tori steps in deep with the right leg, drops down, and throws uke towards the area in front of uke. In the sono ichi and sono ni, tori pushes the back of uke's waist, lifts and breaks his balance forward, then turns and enters uke's front with their bodies separate. The difference in this technique is that tori opens his body to the left, turns and enters with uke's upper body tight against him, then he uses the twisting action to throw uke down.

In some situations, tori takes a deep grip on the back of uke's belt (near the left side) with the left hand, and drops down, but in this case, it is essential to pull with the left hand and use a left twisting action to complete the throw.

In this situation, tori slides his right leg in lightly, and throws uke towards the right front corner (towards the tip of his right foot). This is classified as uki-waza.

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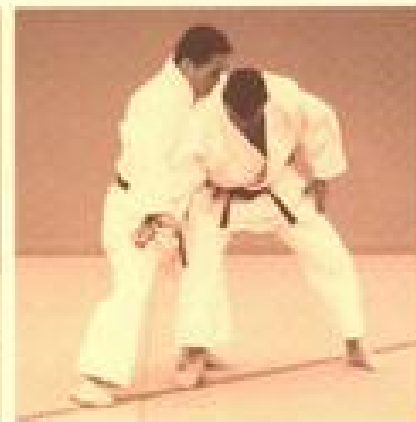
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5 Yoko-gake

Tori lifts and breaks uke's balance towards his little toe, then, while dropping down onto the left side of his body, he reaps the outside of uke's right ankle from the front with the sole of his left foot, so that uke is thrown.

SONO ICHI

Yoko-gake — of Nage no Kata technique

Both sides step up and enter a space of 0.6 metres (photo 1). Uke steps his right foot forward, and begins to grapple with tori in a right natural posture. Tori uses this opportunity to step back from the left foot in the tsugi-ashi form. While grappling uke in the right natural posture, he draws uke out and begins to break his balance forward. Uke takes a step back into tsugi-ashi form to try to maintain his stability.

Tori steps back again from the left foot, and makes uke take a step forward with his right foot, while his balance breaks in a somewhat han-mi posture (photo 2).

Tori steps back slightly with the left foot, and at the moment uke steps forward with his right foot in a han-mi posture, tori draws his right foot closer to his left foot and uses both hands to break uke's balance completely towards the outside of the little toe on uke's right foot (photo 3.1, 3.2). Tori drops down onto the left side of his body, while sweeping the outside of uke's right ankle (below the ankle) with the sole of his left foot in a thrusting movement. He scoops up and pulls with his left hand in a circular motion, combining this with the action of the right hand to throw uke to the left side. Uke's body falls diagonally backward and lands parallel with tori. At this time tori lies facing towards the left (photo 4, 5, 6).

KEY POINTS TO THE TECHNIQUE

The kuzushi, tsukuri, and kake are particularly difficult to execute in this technique. It can only be applied effectively in randori through repeated practice of the Nage no Kata until you thoroughly understand and acquire the principles of this technique.

Tori grapples uke on the right side and draws him out. On the second step, tori pulls with the left hand and pushes uke's right elbow in slightly; he also pulls

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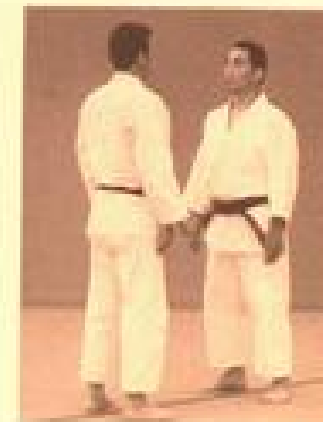
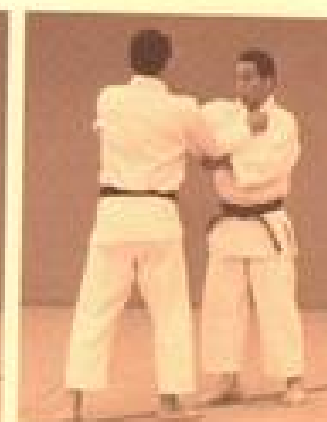
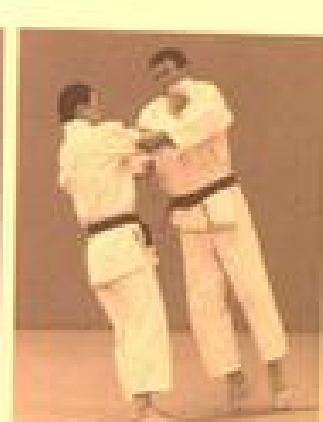
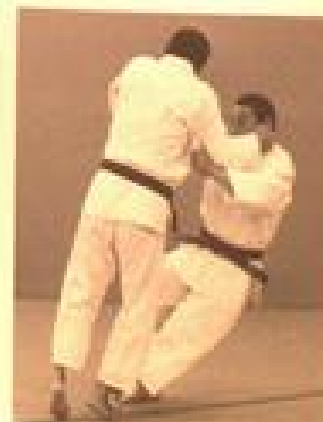

and tightens with the right hand while pushing slightly. Uke steps his right foot slightly inwards and in a somewhat right han-mi posture, and his weight falls over the outside of his right foot.

On the third step, when uke has stepped forward with his right foot from a right han-mi posture, tori uses both hands to transfer uke's body weight even further towards the little toe of his right foot, then as uke continues to step, his left foot lifts off the mat and slowly turns towards the back of his own right heel.

At this point, it is extremely difficult for tori to use the action of both hands correctly. Tori will often be inclined to pull forward, but then he will be unable to break uke's balance towards the little toe. It is important that tori breaks uke's balance in a posture where he barely manages to support his body weight. Therefore, tori should break uke's balance over the little toe of his right foot (not the sole of the foot) so that uke's posture is straight and inflexible (with the tips of his feet pointing forward), and the left foot is lifted off the mat with the toes barely touching the surface of the mat.

When tori takes a small step back on the third step, uke takes a normal step forward with his right foot, therefore the tip of his right foot opposes (but does not touch) the tip of tori's left foot. On top of that, tori transfers his own weight to the left heel and leans back, slightly diagonally left, in a sutemi (dropping down) posture.

The best opportunity to execute the kake is at the instant tori's and uke's bodies are positioned thus.

Randori no Kata (demonstrated by Yamashita, 8th dan, Nagaoka, 8th dan, and Murakami, 5th dan) gives a detailed explanation of the subtleties in the principles and concepts in kake:

"If a pole is standing upright, as shown in picture A, it will be difficult to destabilize, but if the same pole is positioned, as in picture B, it will be quite easy.

The reason is that the center is outside the area supporting it, and the point supporting it has a smaller surface area.

It is clearly even easier to destabilize in this example, when the pole is already falling (c).

In other words, the pole will fall very easily in situation B if you sweep towards y, and pull towards x at the same time, and this is applied to the execution of yoko-gake. Tori pulls uke so he leans, then at the moment he supports himself on the tip of the right foot, tori sweeps towards y and uses his hands towards x."

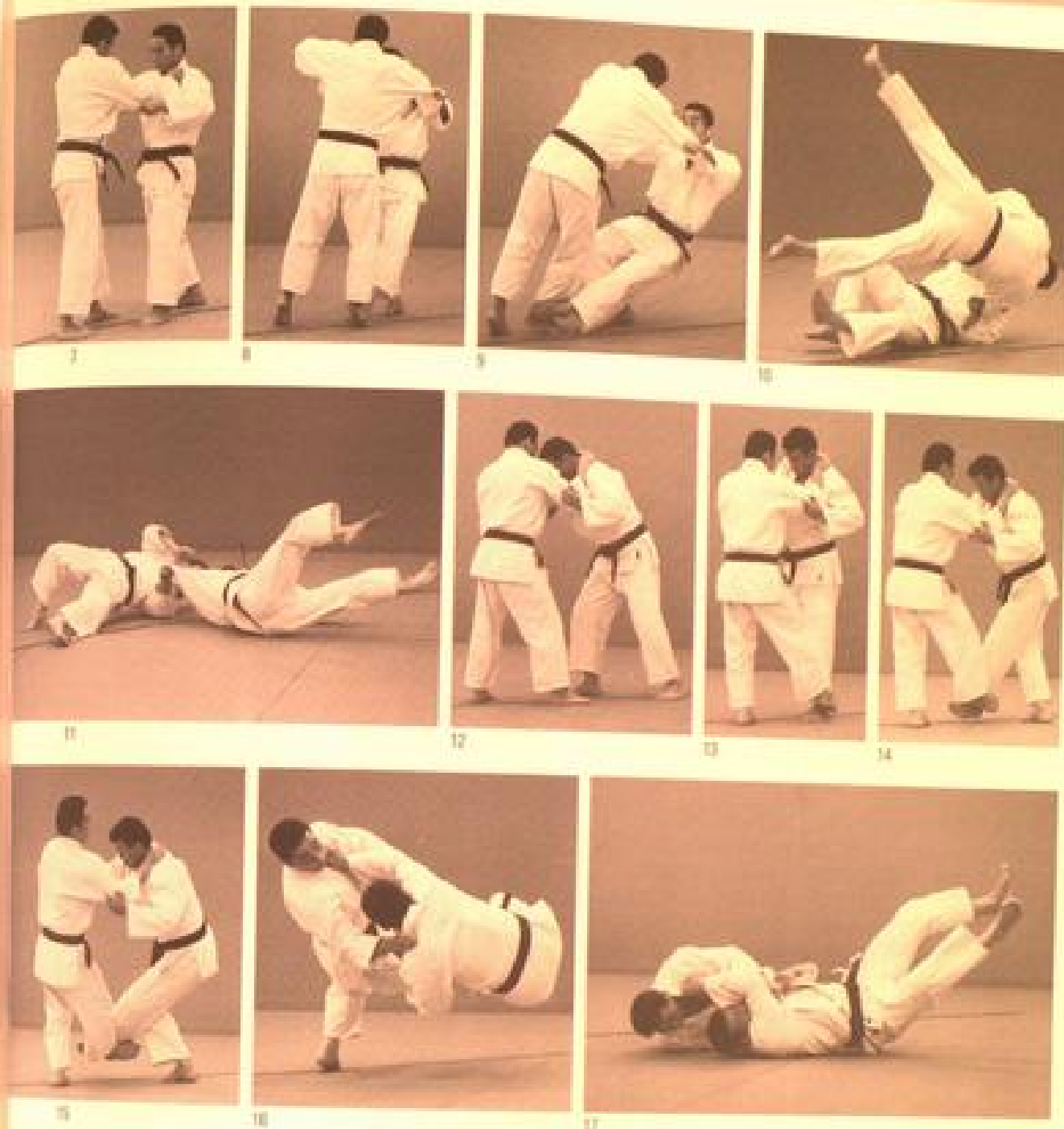
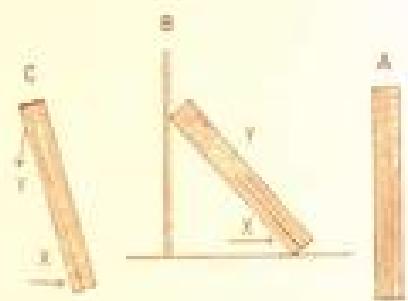
If the technique is executed with a complete tsukuri and kake according to the principles described here, uke will be thrown on the spot and land parallel to tori so that the back of his head hits the mat, in a crisp and clean yoko-gake.

Yoko-gake is not often seen in randori nowadays, as the principles of this technique are extremely difficult to practice and acquire.

SONO NI
Yoko-gake—supporting uke's right foot

Both sides grapple in right natural posture. Tori steps back with the right foot while drawing uke's left foot forward (photo 7).

At the moment uke continues to step with his right foot, tori steps his right foot diagonally backward, supports his body weight, raises his left foot lightly, and pulls firmly with both hands so that uke takes a step forward with his right foot. At the moment he has stepped forward, tori straightens his left leg and places the sole of his left foot, from the front, against uke's right ankle. At the same time he lifts uke with both hand, and, while positioning (tsukuri) him towards the right front corner (photo 8), he drops down onto the left side of his body, using the left foot as a fulcrum, and throws uke down. Uke is thrown towards the right front in a large rotating movement (photo 9, 10, 11).

In this technique, tori drops down from the form of sasae-tsurikomi-ashi. Therefore, it is essential to understand the principles of sasae-tsurikomi-ashi before attempting this technique. In short, tori lifts uke towards the right front corner in a large movement with both hands, and, breaking his balance, restricts the free movement of uke's right foot with the sole of his left foot, then tori throws uke by making him trip over his foot, which is the main concept of this technique. Tori synchronizes the movement of dropping down onto the left side of his body, with the momentum of swinging round in order to throw uke in a large motion. Tori must maintain firmness in the sole of his left foot and in the action of dropping down when executing the technique. This technique is completely different to the principles explained in the kata. In this technique, uke is thrown forward in a large rotating movement, while in the kata, uke is thrown down sharply on the spot and lands parallel to tori.

APPLICATION
Yoko-gake—from kosoto-gake

Both sides grapple on the right side. Tori grips the back of uke's collar with his right hand, and the outside of uke's right middle sleeve with the left hand. He pulls with both hands while grappling, and pushes back slightly so that uke responds by leaning slightly forward (photo 12).

In time with uke stepping back with the right foot, tori steps in with the right foot, then the left foot in the tsugi-ashi form, and closes the distance between them. He hooks uke's left heel with the sole of his right foot, lifts and pulls up with both hands, and begins to throw uke backward with kosoto-gake (photo 13).

Uke steps back with his right foot into a left han-mi posture, and, supporting his body weight, raises the left foot and dodges as tori hooks with his right foot (photo 14).

At that moment, tori changes the direction of the kake, bends back, pulls with both hands, and, while controlling uke's body, sweeps up with the sole of his

right foot against uke's heel. He twists to the right and drops down to throw uke. Uke's body rises with tori's right foot supporting his heel, and he is thrown in a large rotating movement (photo 15, 16, 17).

In this technique, at the moment uke moves his right foot out of the way to escape tori's technique, it is important to twist to the right and drop down with the sole of his right foot tight against uke's left ankle. The technique will not be effective if tori does not maintain firmness in the pulling action of both hands, and the supporting action of his right foot.

It is essential to drop down in a posture of balanced strength without separating from uke's body.

In some situations, tori adapts to this technique in the same way after hooking uke's heel with kosoto-gake.

SONO SAN
Points to consider on yoko-gake
Yoko-gake as seen from competition records in the Meiji era

Yoko-gake is not practiced as a randori-waza nowadays, but the case was quite different in the Meiji era. According to competition data, a surprising number of ippon in 1897 were made with yoko-gake.

There is no clear reason for the decline of this technique in a randori, but there may be a link with the judogi worn today. At that time, the sleeve of the gi came to the elbow, and the trouser leg to just below the knee. It is thought that judoka would grapple by gripping the end of the sleeve, with the four fingers inserted inside, or with a deep grip on the opponent's armpits. This made it easy to pull the opponent out and close the distance between them, which would also have been ideal for executing yoko-gake. On the other hand, it is thought that yoko-gake was regarded as the technique that embodied the concept of randori at that time, because the development of the technique depends upon moving agilely in a natural grappling posture, and skilful body control to execute the kuzushi, tsukuri, and kake. At any rate, yoko-gake was a popular technique for producing a sharp and clean throw.

Meiji era judogi
Tori: Yoshitsugu Yamashita (then 7th dan)
Uke: Shuichi Nagaoka (then 7th dan)

6 Daki-wakare

When uke crouches down on all fours, tori moves round to his right side, and, using both arms, hugs and lifts uke up from behind, then, while twisting to the left, he drops down onto the left side of his body and throws uke over his body.

SONO ICHI
Daki-wakare—from uke's uchi-mata

Tori is in a right natural posture, while uke grapples on the right side, gripping the back of tori's collar with his right hand (photo 1). While uke steps back into a right han-mi posture, he pulls tori's upper body down with both hands (photo 2).

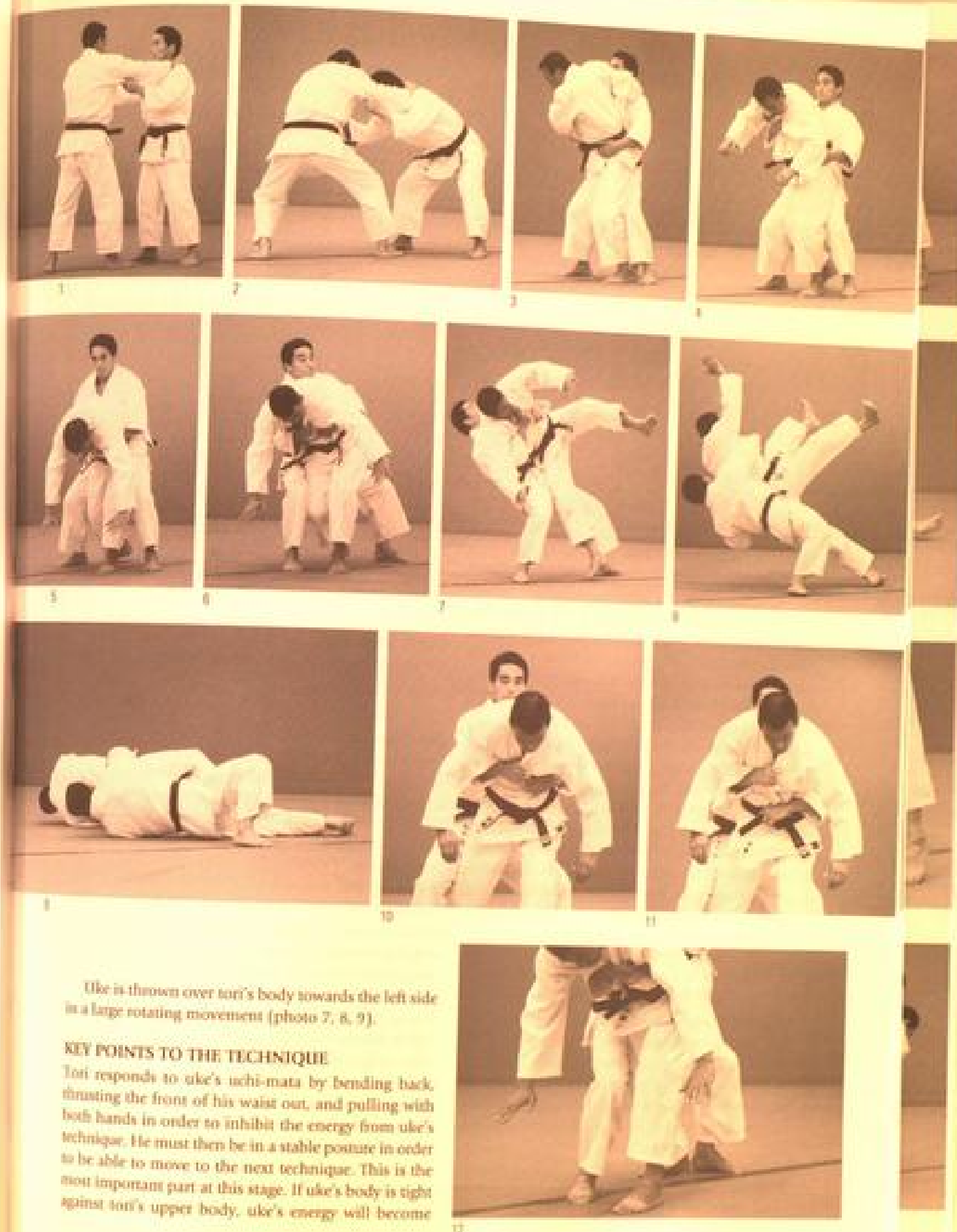
Tori straightens up, and at the moment he begins to return to a stable posture, uke jumps in and begins to execute uchi-mata with an upwards springing action.

Tori responds to uke's uchi-mata by bending back, and thrusting the front of his waist forward. He holds the back of uke's waist from uke's rear with the left arm. At the same time, he pulls with the right hand, and begins to lift uke up (photo 3).

As soon as uke sees that his uchi-mata is not effective, he releases both hands, and, turning his back towards uke, bends forward, then he tries to defend by placing both hands on the mat, from a crouching position (photo 4).

At this moment tori takes a deep grip on uke's right front collar with the left hand and holds the side of his left hip, he also draws with the right hand gripping uke's left collar, and holds him (photo 5).

While pulling uke's body up slightly with both hands, tori steps his right foot to the front of uke's right foot, shifts his left foot closer to uke's right heel, and from the right side of uke's body, puts his chest tight against the right side of uke's back (photo 6).

Tori hugs and lifts uke up by thrusting up with the front of his waist from below, and he twists to the left and drops down onto his left side to throw uke towards his left shoulder.

Uke is thrown over tori's body towards the left side in a large rotating movement (photo 7, 8, 9).

KEY POINTS TO THE TECHNIQUE

Tori responds to uke's uchi-mata by bending back, thrusting the front of his waist out, and pulling with both hands in order to inhibit the energy from uke's technique. He must then be in a stable posture in order to be able to move to the next technique. This is the most important part at this stage. If uke's body is tight against tori's upper body, uke's energy will become

effective, and tori will not be able to adapt and continue to execute daki-wakare.

While maintaining his stability, tori holds and controls uke's waist from behind with the left arm, and begins to counter uke's technique. From this posture, tori can continue to execute uchi-mata-gaeshi, ushiro-goshi, utsuri-goshi, and ura-nage. In order to defend against these counter-techniques, uke shakes free, or tries to escape by placing both hands on the mat and crouching on all fours. Therefore, uke bends forward, separating his upper body from tori, so that tori cannot adapt and continue to counter the technique. However, the raised-waist posture uke takes when he bends forward is the best opportunity to execute daki-wakare.

In order to throw uke by twisting to the left, tori must insert his left hand deep through uke's left armpit and grip the opposite side (uke's right front collar) and, with the right hand gripping uke's left collar, he must hold uke deep with both hands (photo 10).

Tori can also grip the front of uke's belt with the left hand (photo 11), or simply hug his waist.

When tori hugs uke, he holds and controls uke's body with a slight gap between them, while shifting to the right side of uke's body. He does not pull and tighten with both hands and bring uke tight against him. Tori lowers his waist slightly, and steps his right foot in front of uke's right foot. He moves his left foot behind uke's right heel (photo 12), turns, and enters to the right side of uke's body. He puts the front of his left hip on the back of uke's right hip, and brings his chest tight against uke's back.

From this posture, tori bends back, and while straightening both legs he thrusts the front of his waist up. At the same time, he pulls and tightens with both hands while lifting uke's body upwards, then he twists to the left and drops down onto one side of his body and throws uke. When he executes the throw, he should use the energy of his entire body at that moment, while it is important to use the hips to throw uke with an upwards springing movement.

SONO NI

Daki-wakare—from competing on the mat

Both sides compete on the mat. Uke defends on all fours with both arms and both knees placed on the mat. Tori moves round to uke's back, grips uke's left front collar with the left hand, and his right front collar with the right hand, and begins to attack (photo 13).

Uke perceives tori's attack, lifts his elbows and knees from the mat, raises his waist, and, at the moment he tries to escape by standing up (photo 14), tori steps his right foot in front of uke's right foot, steps back with his left foot, and moves round to the right side of uke's body. Tori opens his feet, lowers his waist, and, pulling with both hands, draws uke's body tight against him, then hugs and controls him (photo 15). Tori hugs and lifts uke up, twists his body to the right, drops down onto the left side of his body, and throws uke (photo 16).

It is it essential to execute the technique at the instant uke's posture becomes unstable when he tries to stand up and escape tori's attack.

In sono ichi, tori executes the technique when uke places both hands on the mat in a standing posture. In this technique, however, uke is crouching on all fours, as he stands up with both hands on the mat from a mat posture for ne-waza. Thus, there are opportunities to execute this technique.

Uke's position on all fours can be a progression from a standing technique to mat posture. This means that tori can execute ne-waza in the same way as sono ichi, where uke shifts from uchi-mata to defending with both hands on the mat. On the other hand, it can be a progression from a mat technique to a standing posture. There can be problems when determining whether a posture is standing or mat, but both have been adopted because they were recognized as techniques a long time ago. The difficult points concerning standing posture and mat posture are dealt with later in this technique.

SONO SAN

Differences between daki-wakare, yoko-guruma, and ura-nage

These three techniques share many similar features. The differences are outlined in the following:

Daki-wakare (yoko-sutemi-waza)

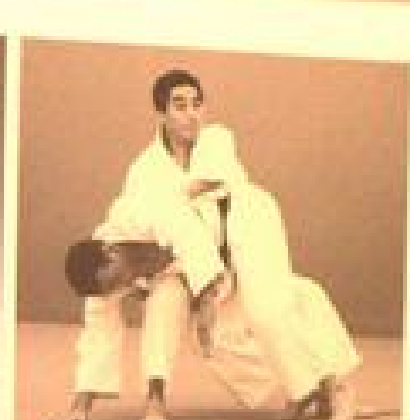
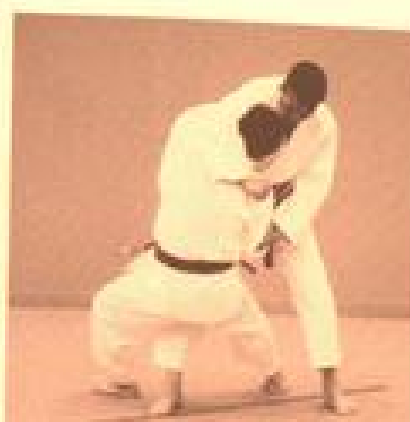
Tori steps in to uke's right side, and, while hugging and lifting uke's body up with both hands, he drops down onto the left side of his body, and throws uke over his body towards his left shoulder.

Yoko-guruma (yoko-sutemi-waza)

Tori holds and pushes the back of uke's waist with his left hand. He lifts and breaks uke's balance directly forward, slides his right leg deep between uke's legs, drops down onto the left side of his body, and throws uke straight forward (towards tori's left shoulder) (photo 17).

Ura-nage (ma-sutemi-waza)

Tori holds the back of uke's waist with the left hand, pushes up with the right hand, and lifts him up while dropping straight backward (onto his back), and throws uke backward (photo 18).

The main differences between these techniques are that in daki-wakare, tori hugs and lifts the opponent up while dropping down onto the side of his body. In yoko-guruma, he pushes uke straight forward and breaks his balance while dropping onto the side of his body (i.e., he does not hug and lift uke); while in ura-nage, while tori lifts uke up, he drops down onto his back and throws uke directly to the rear.

The differences between these techniques in concept are large, and it is therefore essential to observe and understand them.

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SONO YON

Points to consider on daki-wakare

Criteria for nage-waza—standing posture (tachi-shisei)—mat posture (ne-shisei)

The main criterion for nage-waza is that the throw is executed from a standing posture. If it is executed from a mat posture, it will be viewed as a technique performed on the mat, and will therefore be discounted. There is no provision for this in the Kodokan Judo refereeing rules or the refereeing rules of the International Judo Federation. Therefore, there is no official view on the refereeing criteria for standing posture and mat posture.

It is very clear in terms of the refereeing criteria if the match develops with both sides in a mat posture. This is also true when both sides are in a standing posture. However, it is quite common to shift from a standing posture to a mat posture, and from a mat posture to a standing posture. Also, it is even more complicated if one or both sides are constantly shifting (i.e., do not take a fixed posture) during the course of the match, making it extremely difficult to judge.

The technique described in sono ichi is executed while both sides are in a standing posture, therefore the outcome will be recognized as a nage-waza.

During the Meiji era and up to the start of the Taisho era, the outcome of certain nage-waza would be recognized if executed from a mat posture. These were kibisu-gaeshi, kuchiki-taoshi, morote-gari, daki-wakare, and tawara-gaeshi.

In a magazine published at that time, the following explanation is given with regard to executing techniques when the opponent is crouching on all fours (posture where both hands are placed on the mat):

"Execute daki-wakare when the opponent goes on all fours reacting against your nage-waza." (*Kodokan Judo Kogi* by Jigoro Kano, March 1902 issue.)

Concerning the posture of crouching on all fours, there is no clear differentiation in the current refereeing criteria between a standing posture or a mat posture. In practice, however, the outcome of the technique is recognized if tori executes daki-wakare when uke shifts onto all fours from a standing posture. But, if it is executed when uke shifts from a mat posture onto all

fours, it will be viewed as prolonging a mat posture. Therefore, the outcome is not recognized and the match is stopped.

There are also situations where uke crouches with both hands and knees on the mat (photo 19), or both elbows and knees on the mat (photo 20). At the moment uke raises his waist to stand up from either of those postures into the same posture as tori, tori begins to execute daki-wakare, and while he does this, uke lifts both knees and hands off the mat, raises his waist, and takes a standing posture.

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If daki-wakare is executed in any of these situations, uke's posture will undoubtedly be regarded as a mat posture according to current criteria, and therefore the outcome will not be recognized.

Long ago, however, it appears that the outcome of a tomoe-nage was recognized when executed while grappling on the mat (tori pushes uke's abdomen up with both feet).

The current judging criteria appear to be very different if we look at resources from that time for techniques executed from a standing posture and a mat posture.

It seems that standing postures and mat postures were viewed as one and the same, not separate, therefore the outcome of nage-waza were judged using wider criteria.

It can be said that daki-wakare is a particular technique that reflects a past era.

7 Yoko-wakare

Tori lifts uke to the right front corner or straight forward, breaks his balance, steps both feet in to the side of uke's right foot, turns to the left side, and drops down onto his back and throws uke.

SONO ICHI

Yoko-wakare — dropping down to face the left side (yoko-sutemi-waza)

Both sides grapple in right natural posture. Tori steps back with the right foot, then the left foot, then the right foot again, and, while taking a left defensive posture, he pulls uke's body down. Uke steps forward with his left foot, then his right foot, then his left foot again, and holds his ground, then begins to return to a stable posture (photo 1).

At this moment, tori lessens the pulling action of both hands so that while straightening up uke begins to step back with his left foot (photo 2).

In time with uke raising his left foot off the mat, tori lowers his waist, while stepping his right foot to the side of uke's right foot, lifts and pulls with the right hand, pulls diagonally down towards the left with the left hand, and lifts and breaks uke's balance towards his right front corner. Uke is unable to transfer his weight onto the left foot and it lifts up off the mat, his weight falls over the tip of his right foot, and his balance breaks in a straight and rigid posture (photo 3.1, 3.2).

At that moment, while maintaining firmness in the action of his hands, tori steps in with his left foot so that it is lined up with the right foot (photo 4). He bends back and, while leaning backward, he lifts uke even further to the right front corner with both hands to complete the tsukuri. At the same time he opens his left leg towards the left and, while facing towards the left, he twists to the left and drops down. At this moment, tori should synchronize the action of both hands, in a sharp movement, and throw uke towards the left shoulder, by drawing the left hand in a circular shape and pulling towards the left side of his own chest.

Uke is thrown forward from tori's right hip and over the left shoulder in a large rotating movement (photo 5, 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

The timing for the tsukuri is key in this technique, therefore after uke has stepped forward with his left foot, he begins to return to a stable posture, and at the moment he has stepped back with his left foot, tori positions (tsukuri) uke to the right front corner. Tori will be

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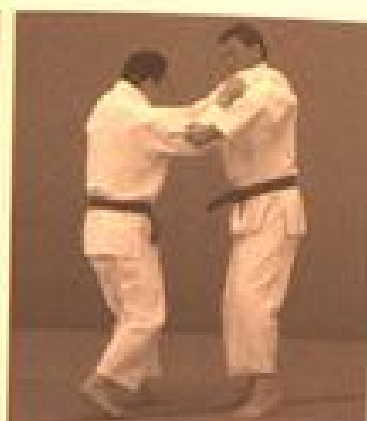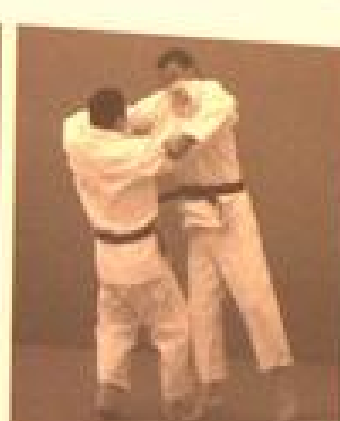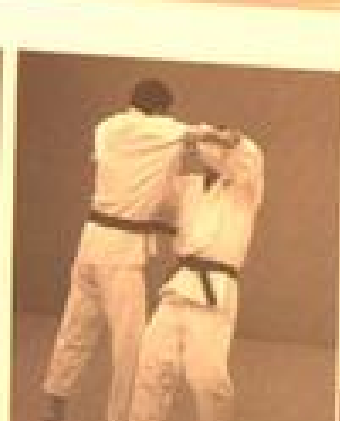
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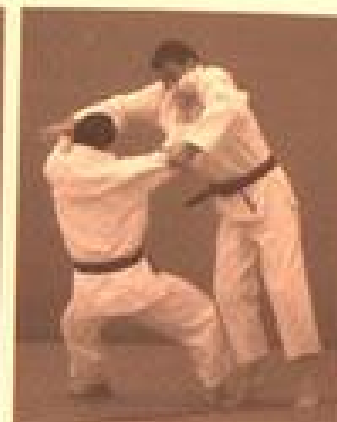
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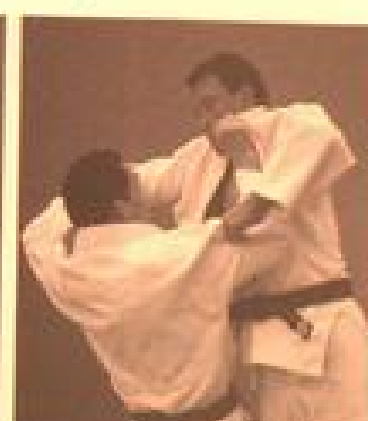

unable to do this if uke transfers his weight onto the left foot by stepping it onto the mat. While uke's left foot is still raised off the mat as he steps back, tori steps in with his right foot, and, changing the direction of both hands, he lifts uke to the right front corner to break his balance (photo 9). It is important to position uke in a posture where his left foot is raised off the mat, and his body weight falls over the tip of his right foot (photo 10).

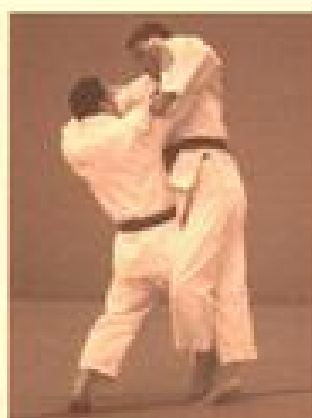
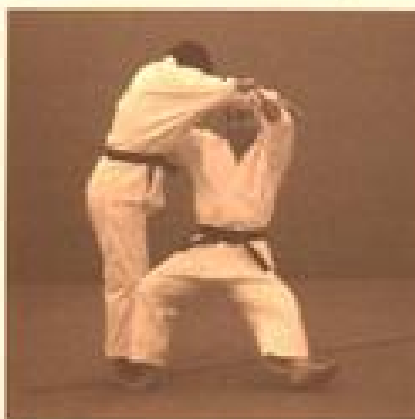
When tori steps both feet to the side of uke's right foot, he maintains firmness in the pulling action of both hands and synchronizes this with dropping down to throw uke. If there is weakness in this action, uke will return to a stable posture and the technique will fail.

When tori drops down he bends back by thrusting his waist forward. If tori bends forward at the waist, the energy from dropping down with halve and the action of both hands will weaken, so that the technique is not completed cleanly and sharply.

Therefore, when tori drops down, he bends the right leg and lowers his buttocks near to the right heel while opening the left leg towards the left, and combines the

pulling action of both hands to twist to the left and throw uke down (photo 11).

Tori drops down to uke's legs in this technique, but he must be careful if the technique fails, as uke has the advantage and opportunity to execute an osae-komi-waza.

The tsukuri and kake in this technique are particularly difficult to execute correctly. Tori must skillfully lift and break uke's balance, and drop down while maintaining firmness in an instant.

Yoko-wakare is a yoko-sutemi-waza, but he can also break uke's balance straight forward, and drop down in a ma-sutemi-waza. This technique is used often in Koshiki no Kata. Therefore, yoko-wakare has two classifications.

APPLICATION

1. Yoko-wakare—from uke's deashi-harai

Both sides grapple in right natural posture. Uke moves back while drawing tori forward. At the moment tori steps forward with his left foot, uke opens his body to the left and sweeps up tori's right foot with his left foot and begins to throw him with deashi-harai (photo 12).

At that moment, tori supports his body weight on the left leg and, while maintaining his stability lightly, raises the right foot to dodge the technique and steps it towards the outside of uke's right supporting foot. He lifts uke to the right front corner with both hands and breaks his balance (photo 13.1, 13.2). He then moves his left foot in line with the right foot (photo 14), and, using the principles described in sono ichi, drops down to face the left side and throws uke down (photo 15, 16).

Randori-waza Setsumei (by Yamashita, Nagaoka, and

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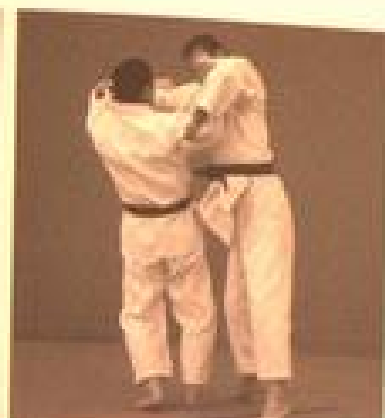
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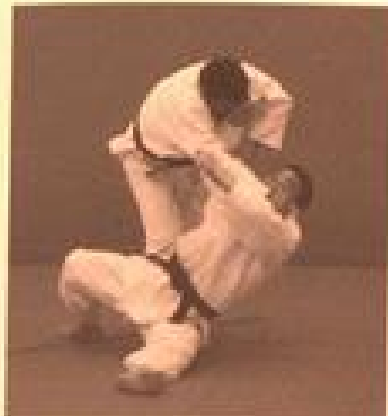
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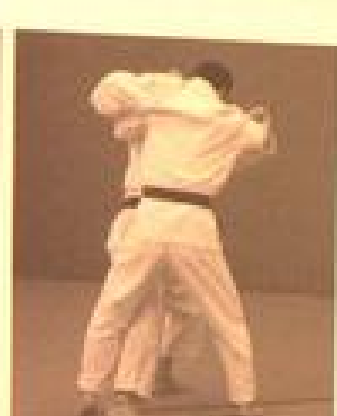
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Murakami) explains the main points of this technique:

- You can adapt and continue from the opponent's deashi-harai or kosoto-gake, but this will not be a possibility if the opponent performs the tsukuri completely, then the kake. Therefore, you can adapt when his tsukuri and kake are not effective. At the moment you perceive that he is about to execute the technique, you must adapt almost unconsciously.
- While adapting to the direction the opponent is sweeping towards with deashi-harai, step in with the right foot, and break his balance towards the right front corner.
- If you pull towards yourself with both hands, the opponent will lean on you, your posture will break, and the technique will fail.

You must pull by lifting him far forward so that he does not bend from the waist. Pull with the left hand in a large circular motion so that the opponent rotates around.

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2. Yoko-wakare—from uke's tai-otoshi

Both sides grapple in right natural posture. Uke pulls tori out, and at the moment tori steps forward with his right foot, uke begins to throw him with tai-otoshi (photo 17).

Tori responds to uke's tai-otoshi and, while maintaining his stability lifts his right foot lightly over uke's right leg and steps it towards the tip of uke's right foot (photo 18). He then moves his left foot in line with the right foot, turns and enters to uke's front, and lifts and pulls with the right hand. He pulls diagonally up with the left hand, lifts uke straight forward and, while breaking his balance (photo 19), opens his left leg towards the left, twists his body in a large motion, and drops down onto his back in front of uke's feet. At the same time, he combines the twisting action of both hands to throw uke over his body (photo 20, 21, 22).

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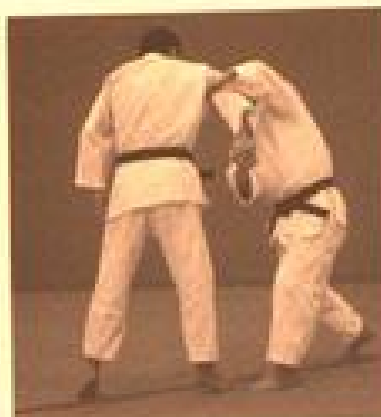
This technique is executed at the "go-no-sen," similar to deashi-harai. As soon as tori senses uke's technique in this situation, it is essential to maintain his stability while responding. Using uke's action, he must then swiftly and skilfully adapt and continue. If his timing is slow and he misses the opportunity, his posture will break and the technique will fail.

The direction in which he breaks uke's balance and the way he drops down in this technique are different from those of sono ichi. The direction he positions (tsukuri) uke in is directly forward.

Furthermore, because he responds to uke's tai-otoshi by turning and entering to the tip of his right foot, he cannot put both feet on the right side of uke's body (the side of his right foot). However, tori turns and enters in a large movement towards the left, drops down onto the side by uke's feet, and throws uke towards his left shoulder. Thus, uke's feet are positioned on the side of tori's right leg instead.

At this moment, tori steps his right foot deep between uke's feet, so that his feet are not positioned at the side of uke's right foot, and throws uke over his right leg. This technique is called uki-waza (photo 23, 24).

It is also possible to adapt and continue to this technique if uke executes o-goshi, uki-goshi, or seoi-nage.

Uke's back touches tori's front in these techniques, therefore tori can also throw uke by gripping and pulling the back of his belt with the left hand, while dropping down.

For the majority of the time, practitioners of Koryu styles grappled in the defensive forearms posture; it is therefore thought that yoko-wakare was executed by gripping the belt with both hands.

It is probable that yoko-wakare was regarded as the ideal technique in randori in the past, with its agile movements and body control in a natural grappling posture.

However, it has little use in competitions today and there is also a need for caution—at recent international competitions, there has been a tendency to find in favor of the opponent's yoko-waza when tori has executed a sutemi-waza, without taking the quality of the technique into account.

SONO NI

Yoko-wakare—controlling uke's arm with both hands (the technique resembling ude-gaeshi)

Tori stands in left posture, he grips the outside of uke's right upper sleeve with the left hand, and the right wrist with the right hand, and he controls that arm, pulling it down (photo 25).

Tori lowers his waist and steps the left foot to the outside of uke's right foot, and pushes directly towards the rear while controlling uke's right arm outstretched. At the same time, he pushes uke's right arm up, lifts him towards his right front corner, and breaks his balance (photo 26). He then moves his right foot to line up with the left foot (photo 27).

While maintaining firmness in a posture, tori pushes uke up with both hands, bends back, opens his left leg to the left and, twisting to the left, drops down to face

The yoko-wakare of Matsumoto, 8th dan

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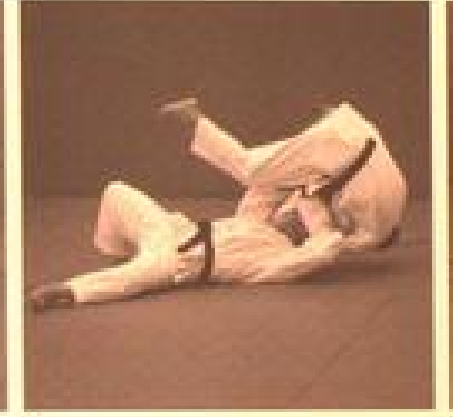
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the side. Uke is thrown in a large rotating motion towards tori's left shoulder (photo 28, 29).

The success of this technique depends on how tori controls uke's arm because he must drop down and maintain firmness, while controlling (tsukuri) uke's right arm to position him for the throw.

This concept is different from yoko-wakare, but if it conforms to any Kodokan technique, it relates to yoko-wakare.

SONO SAN

Points to consider on yoko-wakare

About yoko-wakare sono ni

Sono ni was the speciality of Gogi Matsumoto, 8th dan, appearing in *Judo* (Kodokan, October 1986). The explanation covered all the main points for reference (see above photo).

This version of the technique was known as ude-gaeshi, but that technique name was not recognized. Therefore, the author sought advice from Matsumoto and decided on yoko-wakare. This technique is equivalent to the standard ude-gaeshi, which is a kansetsu-waza technique and also an effective way to shift to a mat technique.

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Ude-gaeshi

From the left han-mi posture, tori grips uke's right wrist from the front with his right hand. He inserts his left hand through uke's right armpit onto his right armpit, and takes a deep grip of the left (or right) front collar (photo 30).

Tori steps back with his left foot, steps his right foot in front of uke's right foot, steps back with his left foot and drops down onto his back (photo 31), and, while twisting to the left, he twists uke's elbow joint and begins to complete the technique. Uke drops down in a rotating movement to escape the kansetsu-waza.

Tori: Toshiro Daigo, Uke: Midori Chiba

Tori leans over uke and shifts to a mat posture (photo 32, 33, 34, 35).

In sono ni, tori steps both feet to the side of uke's right foot, and throws uke by dropping straight backward. In ude-gaeshi, however, tori opens the distance between them, twists to the side as he drops down, and attacks uke's elbow joint to complete the technique. There is a large difference in the way tori drops down in this technique.

In this situation, if he completes the technique on uke's elbow joint, it is called ude-hishigi-te-gatame.

Koshiki no Kata and yoko-wakare

Yoko-wakare exists in both styles of Kito-ryu and Tenjin Shinyo-ryu.

The Koshiki no Kata is based on nage-waza from ancient times when Samurai fought and grappled in armor. It indicates the deep roots of attack and defense in judo. In those kata, there are nine techniques of yoko-wakare.

The above video frames show a demonstration of the Koshiki no Kata for kuruma-daore at Kodokan's New Year ceremony in 1991.

8 Soto-makikomi

Tori lifts and breaks uke's balance towards the right front corner. He holds uke's right arm with his right arm and holds it under his right armpit while pulling uke onto his back, drops down onto the left side of his body, wraps uke round, and throws him.

SONO ICHI
Soto-makikomi — the waist sticking out from uke's right side

Both sides grapple in right natural posture. Tori advances with the left foot, then the right foot, while pushing uke backward, and tries to break his balance. Uke responds by stepping back with his right foot, then his left foot, and holds his ground on his left foot, then he pushes back and begins to return to a stable posture (photo 1).

At that moment, tori lessens the pushing action of his right hand, and pulls and draws uke's left foot out while stepping his right foot in front of uke's right foot. He opens his body to the left, pulls uke round towards his back, and at the moment his left foot steps onto the mat, he lifts and pulls with the right hand, pulls up with the left hand, and lifts uke straight forward and breaks his balance (photo 2).

At the same time, he turns uke's arm from above with the right arm and holds the elbow in his right armpit. While stepping his left foot back inside the tip of uke's right foot, he bends forward slightly and enters his waist deep so that the back of his waist sticks out from uke's right side. He pulls uke's right arm and wraps uke's body around his torso (photo 3.1, 3.2).

Tori turns his face to the left, twists his upper body to the left while dropping down, and wraps uke's body over his body. He lands so that his right arm touches the mat, while throwing uke with the momentum (photo 4, 5, 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

At the moment uke begins to push back, tori skillfully leads him forward, and draws his left foot forwards while turning him in a large movement towards his back. At the same time, tori maneuvers towards the left, and turns his back to face uke. In short, tori maneuvers towards the left in time with uke stepping forward, so that he passes uke in doing so, and controls him towards his back.

At the moment uke steps his left foot onto the mat, it is essential for tori to lift and pull with both hands.

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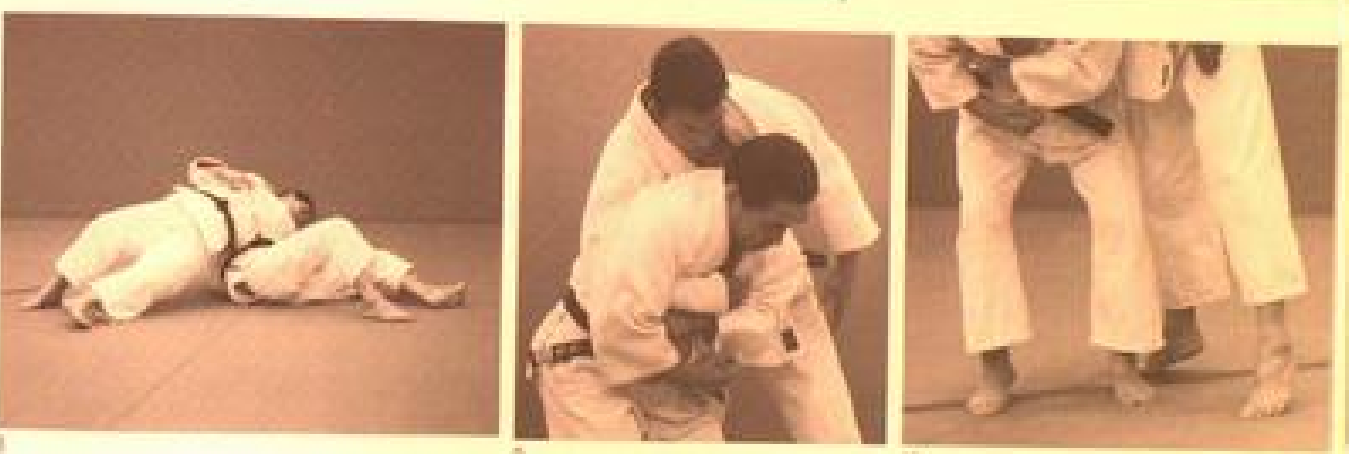
and lift uke straight forward to break his balance. If uke transfers his weight onto the left foot when he steps it down, the momentum of uke's turning movement will push and break tori's posture towards the left side. Therefore, tori will not be able to wrap uke round, and uke will be able to push tori down towards the left.

It is essential, then, for tori to lean forward slightly, and enter deep enough, with his waist sticking out from the right side of uke's body, so that the front of his left hip touches the front of uke's right hip. The waist is therefore the fulcrum for the wrapping-around movement (photo 9).

At this point, tori's left foot is positioned inside the tip of uke's right foot, and both of his feet are more or less at right angles to both of uke's feet (photo 10). In some situations, tori can also execute the wrapping around movement with his left foot positioned behind uke's right heel (photo 11).

At the moment tori holds uke's right arm under his right armpit, he pulls uke's right arm so that uke is tight against tori from tori's right armpit to his waist. If tori holds uke's right arm too deep under his right armpit at this moment,

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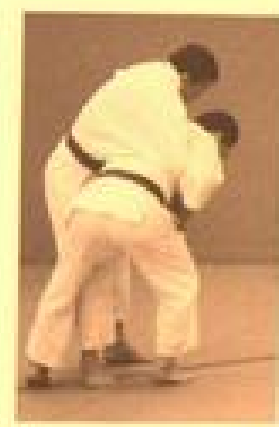
uke's body weight will fall over tori's upper body and chest, and tori's posture will break towards the left side. Therefore, it is advisable to hold uke's right arm quite lightly. Also, if tori does not maintain firmness when he turns uke's right arm, he will merely wrap around by himself when he executes the technique, and it will not be effective.

The important point in tori's body control is that he skilfully maneuvers and positions (tsukuri) uke in an inflexible posture at the instant he pulls uke firmly to his back, after pulling and breaking his balance completely.

For the wrapping-around movement, while facing to the left and pointing the tips of both feet in the same direction, tori drops down, twisting the upper body towards the left in a firm and sharp movement with uke wrapped around his back, and throws uke down.

At this moment, tori lands with the right side of his body on the mat, and presses uke's abdomen and side down with his back.

When tori executes the wrapping-around movement, he does this as if trying to touch the tip of his left foot with his right shoulder, but he must also maintain firmness in this action towards the direction uke is thrown (the right front corner).

APPLICATION
Soto-makikomi—from tsurikomi-goshi

Both sides grapple in right natural posture, similar to the way described in sono ichi. Tori steps forward with his left foot, then his right foot, and pushes against uke's upper body. Uke responds by stepping back with his right foot, then his left foot and holds his ground, then he begins to return to a stable posture (photo 12).

At that moment tori lessens the pushing action of the right hand and pulls, drawing uke's left foot forward while stepping his right foot inside uke's right foot. At the moment uke steps his left foot onto the mat, tori lifts and pulls with the right hand, steps his left foot inside uke's left foot, puts the back of his waist against the front of uke's waist, and begins to throw him with tsurikomi-goshi (photo 13).

Uke takes the initiative and takes a big step with his left foot in front of tori's left foot. He moves his right foot as well, and opens his body towards the left, and, while dodging to the left side of tori's body in a large movement, he begins to push him down towards the rear (photo 14).

At that moment, while maintaining his stability, tori immediately holds uke's right arm under his right

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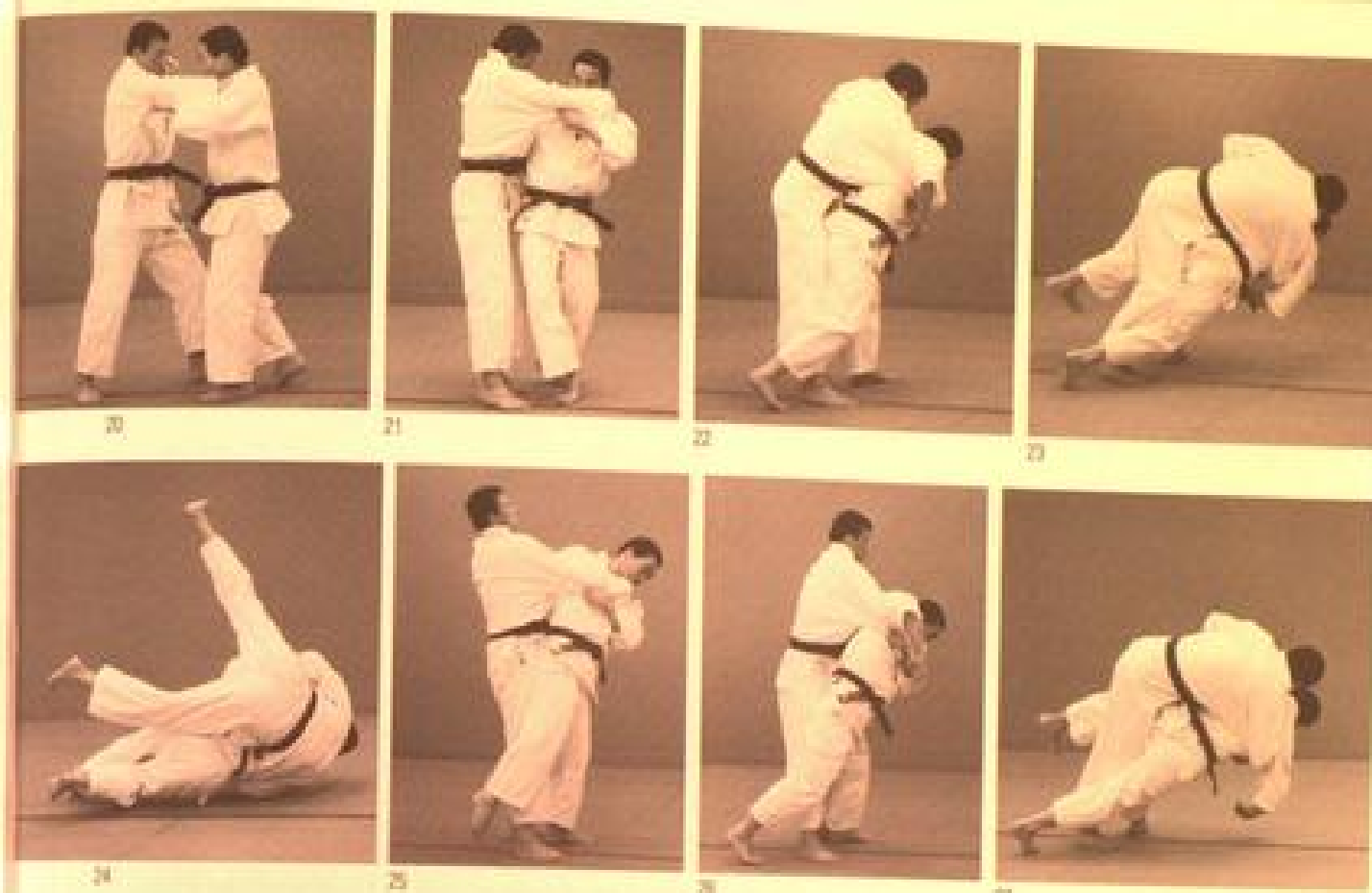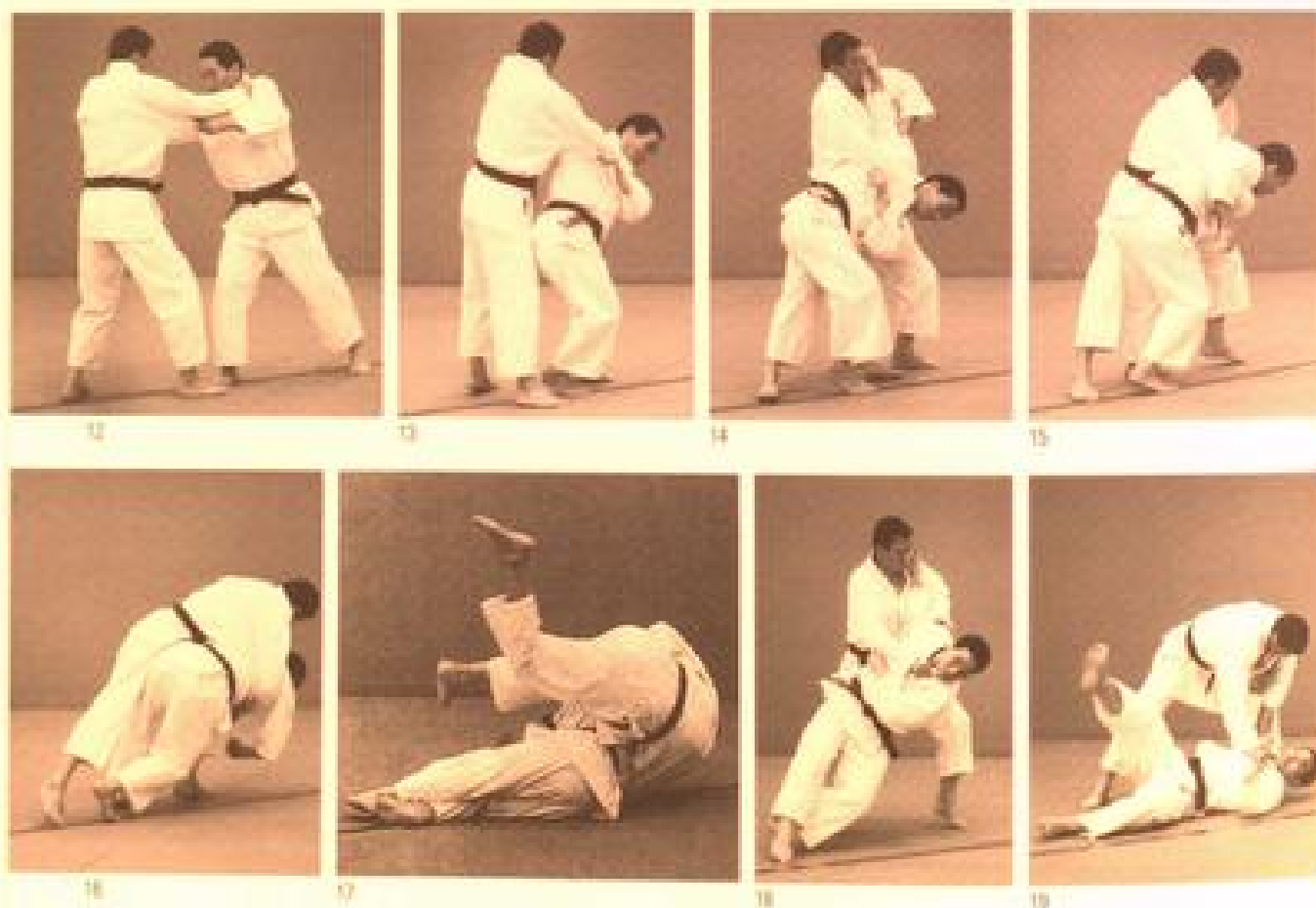
armpit, and executes the wrapping-around movement using the principles described in sono ichi (photo 15, 16, 17).

Uke dodges tori's tsurikomi-goshi by turning and entering to tori's rear in a large movement. He then pushes tori down to the rear, and begins to adapt and continue to sumi-otoshi (photo 18, 19).

Tori's posture is apt to break towards the rear, therefore he must lower his waist fully and adapt in a stable posture.

This is an excellent opportunity to execute soto-makikomi, where tori's tsurikomi-goshi is not effective.

SONO NI
Soto-makikomi—stepping in with the right leg

Both sides grapple in right natural posture. Tori moves back while pulling uke out (photo 20). At the moment uke steps forward with his right foot, tori steps his right foot towards the tip of uke's right foot, opens his body to the left, and steps his left foot round towards the rear between uke's feet. He turns his back towards uke, and lifts uke with both hands towards the right front corner and breaks his balance (photo 21).

Tori moves his right arm in a large turning movement and holds uke's right arm under his right armpit while stepping his right leg deep towards the outside of uke's right leg and pulls with both hands, bringing the front of uke's body tight against his right armpit, back, and waist (photo 22). He twists his body to the left, and, using his waist and his right leg as a fulcrum, wraps uke around his body, drops down, and throws uke down (photo 23, 24).

Tori steps his right leg deep to the side of uke's right leg, brings the back of his left hip against the front of uke's right hip, and, while restricting his free movement, he must throw uke in a large wrapping-around movement with the back of his right hip and his right leg as a fulcrum. It is essential to hold uke's right arm fully because tori's waist is touching uke lightly, and he must also being uke's upper body very tight against his back.

APPLICATION
Soto-makikomi—from harai-goshi

Both sides grapple in right natural posture. Tori sees an opportunity and begins to throw uke with harai-goshi. At the moment uke defends by thrusting the front of his waist forward (photo 25), tori moves his right arm over uke's head and holds uke's right arm under his arm. He steps his right foot down firmly outside uke's right

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foot (photo 26), and inserts his right hip under the front of uke's waist and tight against him. At the same time, he twists his body to the right, drops down, and throws uke in a wrapping-around movement (photo 27, 28).

At the moment uke responds to tori's harai-goshi in a straight and rigid posture, tori adapts to this technique. With the momentum from moving his right arm over uke's head, he moves into the wrapping-around movement in one continuous and unbroken movement. It is essential that these movements are executed separately.

When tori executes harai-goshi, and uke defends by holding tori's waist with both hands or the left arm (photo 29), or begins to counterattack with ura-nage, ushiro-goshi, or daki-wakare, tori can continue to this soto-makikomi.

This soto-makikomi technique is similar to harai-makikomi, but while the former is a wrapping-around movement around the fulcrum of the waist and right leg, the latter is a wrapping-around movement while sweeping up with the right leg and waist (photo 30).

It is established that tori executes soto-makikomi by wrapping around with his right foot placed on the mat, but if his right foot is lifted off the mat when he wraps around, this technique becomes harai-makikomi. This is not an official judging criterion, however. The technique name will be determined when the right foot is lifted off the mat by whether the right leg is used to sweep up (harai-makikomi), or is used as a fulcrum (soto-makikomi) (photo 31). This was the official view of the Kodokan Waza Research Institute in 1996.

9 Uchi-makikomi

Tori lifts uke to the right front corner, or straight forward, and breaks his balance, holds uke's right arm with the right arm inserted through his armpit, inserts his waist deep so that it sticks out from the side of uke's body, pulls uke tight against his back, drops down onto the right side of his body, twists, and throws in a wrapping-around movement.

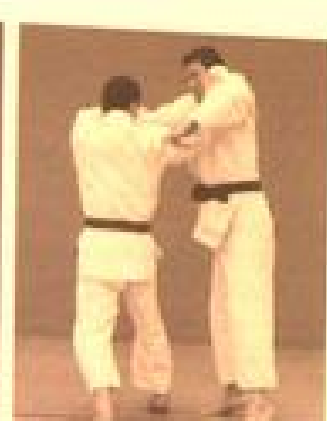
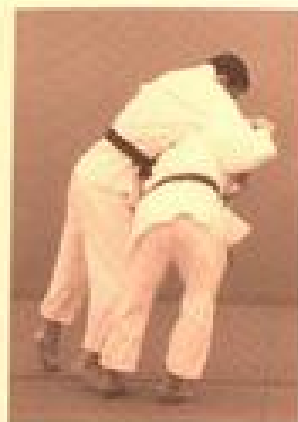
SONO ICHI
Uchi-makikomi—with the waist sticking out from uke's right side

Both sides grapple in right natural posture. Tori steps back with the right foot, then the left foot, then the right foot again while pulling uke forward. Uke responds by stepping forward with his left foot, then his right foot, then his left foot again (photo 1).

At the moment uke continues and begins to step with his right foot, tori steps diagonally backward with his left foot while drawing uke forward (photo 2).

At the moment he has stepped with his right foot, tori steps his right foot in the direction uke steps his right foot and, while taking a right han-mi posture, he lifts and pulls with the right hand, pulls up with the left hand, and lifts uke's body up. Uke's weight falls over the tip of his right foot and his balance breaks towards the right front corner (photo 3).

Tori puts his right arm under uke's right armpit, holds uke's right arm, and loads uke onto his back, while opening his body towards the left in a large movement by pivoting on the right foot. Tori steps his left foot back and round to the tip of uke's right foot, and inserts his waist deep so that his buttocks stick out from the right side of uke's body. Tori pulls uke's right arm with both hands, and wraps uke's body tight against his own body, and thus, positions him (tsukuri) directly forward (photo 4.1, 4.2).

Tori turns to face the left, twists his upper body to the left, and drops down onto the side of his body while wrapping around and throwing uke over his body. Tori then presses uke's body down with his back to complete the technique (photo 5, 6.1, 6.2, 7, 8).

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KEY POINTS TO THE TECHNIQUE

Tori moves back while drawing uke forward, and at the moment uke begins to step with his right foot, tori quickly opens the distance between them slightly by stepping his left foot diagonally towards the rear, and he takes a right han-mi posture before uke steps with his right foot. Tori is able to draw uke's right foot forward, then lift uke and break his balance towards the right front corner because of the distance between them that tori creates by stepping his left foot back. After uke has stepped with his right foot, tori steps his right foot in the direction uke has stepped his right foot, and lifts uke to the right front corner and breaks his balance. At this point, the body weight rests over the right foot, and the tip of his right foot touches the mat lightly. While maintaining firmness with both hands on uke's broken posture, tori turns towards the left by pivoting on the tip of the right foot, and enters his waist deep so that it sticks out from the right side of uke's body. At this point, tori's left foot should be positioned by the tip of uke's right foot (photo 9).

At the same time, tori holds uke's right arm with the

right arm in a similar way to ippon-seoi-nage, and grips the area near uke's right shoulder with his right hand (photo 10).

Tori holds and pulls uke's right arm with both arms, and wraps uke's body tight around his arms, back, and waist area, and throws him.

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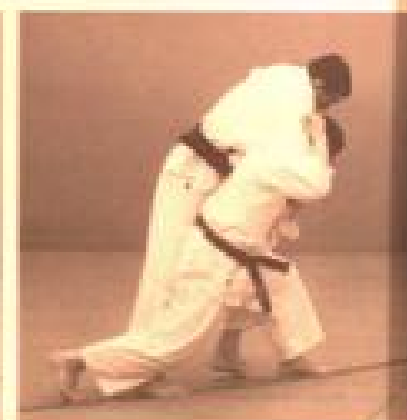
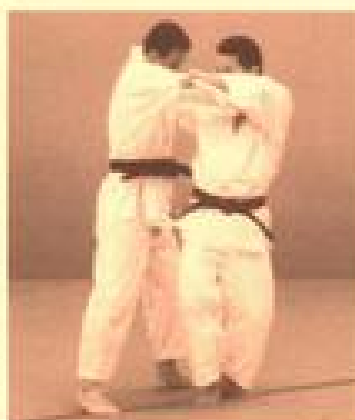
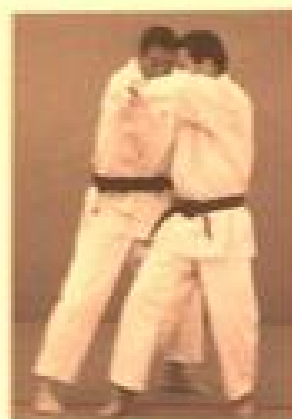
APPLICATION
Uchi-makikomi—from ippon-seoi-nage

Both sides grapple in right natural posture. Tori steps back while pulling uke out in a similar way to sono ichi. At the moment uke steps forward with his right foot, tori uses both hands to lift him to the right front corner and break his balance, while beginning to execute ippon-seoi-nage (photo 11).

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Uke takes the initiative, and at that moment, quickly takes a big step with his left foot deep in front of tori's left foot. He moves his right foot and opens his body towards the right, and maneuvers in a large movement to tori's left side, then while dodging tori's attempt to load him onto his back, he begins to push tori toward his rear (photo 12).

At this moment, both sides' postures are identical to those in sono ichi, but tori pulls uke tight against him with both arms, and, while maintaining his stability, wraps around and throws uke down (photo 13, 14, 15).

In this situation, uke dodges tori's ippon-seoi-nage by turning and entering in a large movement to tori's left side, and then, pushing him towards his rear, adapts and continues to execute sumi-otoshi. Tori's posture is apt to break towards the rear, therefore it is essential to lower his waist sufficiently and maintain a stable posture.

Furthermore, if uke adapts so that tori weakens the holding action with both arms and brings uke over his neck, or if he does not pull sufficiently with both arms to bring uke's body tight against him, he will not be able to load uke onto his back. In this situation, tori must pull and tighten with both arms. While fixing uke's upper body, he turns to the left in a large movement, twists, wraps uke around, and throws him.

This situation, where tori's ippon-seoi-nage is unsuccessful, is an excellent opportunity to apply uchi-makikomi.

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SONO NI
Uchi-makikomi—stepping in with the right leg

Both sides grapple in right natural posture. While moving back tori draws uke out. At the moment uke steps forward with his right foot, tori steps his right foot to the tip of uke's right foot, opens his body towards the left, steps his left foot round to the rear and between uke's feet, and turns his back towards uke. He lifts uke towards the right front corner with both hands and, while breaking his balance (photo 16), he puts his right arm in uke's right armpit, similar to ippon-seoi-nage, and controls uke's right arm, while stepping his right leg deep along the outside of uke's right leg. He draws with both hands, bringing uke's front tight against his upper body (photo 17), twists his body to the left, and, while dropping down onto his side around the fulcrum of the right leg and waist, he wraps uke round and throws him down. He presses uke's upper body down with his back by using a twisting movement (photo 18, 19, 20).

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Tori straightens his right leg and steps it deep by the side of uke's right leg, his waist sticks out from the right side of uke's body, and the back of his left hip is against the front of uke's right hip. While restricting uke's free movement, he wraps around in a large movement around the fulcrum of the back of his waist and the right leg, and throws uke down.

Tori executes ippon-seoi-nage, and at the moment uke responds by holding tori's waist with the left hand, tori rotates on his own initiative diagonally to the right side, and, while wrapping around, continues to execute uchi-makikomi.

SONO SAN
Differences between uchi-makikomi and ippon-seoi-nage

Uchi-makikomi

Tori holds uke's right arm through the armpit with the right arm, and, while entering his waist so that his buttocks stick out from the right side of uke's body, he drops down onto his right side, twists, and wraps around to complete the throw.

Ippon-seoi-nage

Tori holds uke's right arm through the armpit with the right arm, and, while loading him up onto his back, he puts his back and waist against uke's front, then loads him directly up from directly below, and throws him straight forward.

The main differences between these two techniques can be explained in the following way: in uchi-makikomi, tori's buttocks stick out from the side of uke's body, and he drops his body onto the side while wrapping around. In ippon-seoi-nage, tori's back and waist are against the front of uke's body; he loads uke onto his back and lifts him straight upwards, and throws him while remaining standing.

If we look at the direction of the throw, in ippon-seoi-nage tori loads and lifts uke directly up from below and throws him down straight forward, while in uchi-makikomi tori wraps around by turning the body diagonally to the side.

If tori enters ippon-seoi-nage, and throws uke by wrapping around in a forward direction, this is still ippon-seoi-nage, and not uchi-makikomi (photo 21, 22, 23).

Tori can also throw with ippon-seoi-nage from the posture described in sono ni, but the concept is different, as he lifts uke up onto his back and wraps around. The particular feature of uchi-makikomi is that after wrapping around, tori drops to his back and then leans on uke's chest with his back to complete the technique (photo 24). However, this is also true of ippon-seoi-nage

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to a certain extent: if tori throws uke in a wrapping-around movement straight forward, he can kneel down (on both knees) and lean on uke's chest with his shoulder. Tori can also rotate himself forward on his own initiative while wrapping around and land on top of uke, but he must throw in a forward direction for this to work.

For the greater part, uchi-mata is understood to be ippon-seoi-nage. Therefore, it is important to learn and understand the differences between the concepts and the techniques.

The techniques comprise hane-makikomi, harai-makikomi, uchi-makikomi and osoto-makikomi, however, seoi-makikomi does not exist.

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SONO YON
Points to consider on uchi-makikomi
Wrestling's burasagari ippon-seoi-nage

Burasagari ippon-seoi-nage is a wrestling technique that is similar to uchi-makikomi.

The names of the techniques are explained in *Wrestling* (by Shozo Sasahara, Kodansha, 1978) in the following way:

"For burasagari ippon-seoi-nage, the concept is that with his buttocks sticking out from the side of his opponent's body, the player takes a bending back posture (burasagari), and loads uke onto his back and lifts him up directly up, then throws him straight forward."

This is probably due to the particular flexibility and toughness needed in wrestling. If we apply this as a Judo technique, the posture is unstable and the opponent will push him down. Thus, the technique would prove ineffective. It requires a great deal of skill.

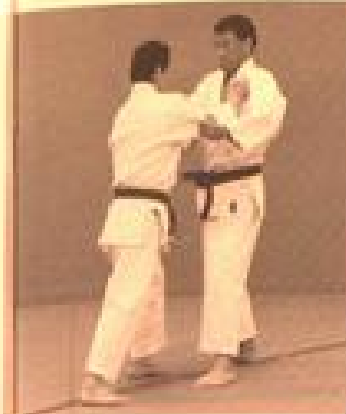
From the standpoint of judo techniques, it does, however, bear similarities to the concept of uchi-makikomi.

10 Hane-makikomi

Tori breaks uke's balance to his right front corner or straight forward, and begins to spring him up with hane-goshi, while holding uke's right arm in his right armpit, then he throws uke by wrapping around and dropping down.

SONO ICHI
Hane-makikomi — from hane-goshi

Both sides grapple in right natural posture. Tori steps forward with the left foot, then the right foot, then the left again, while pushing uke backward, and takes a left posture, presses down slightly with both hands, and comes to a halt. Uke is pushed and steps back with his right foot, then his left foot, then his right foot again, holds his ground, then pushes back and starts to return to a stable posture (photo 1).

At this moment, tori lessens the pushing action of both hands and pulls so that uke begins to step forward with his right foot. At that moment, tori opens his body to the left, steps his left foot back and round to the front of uke's left foot, while pulling up with his

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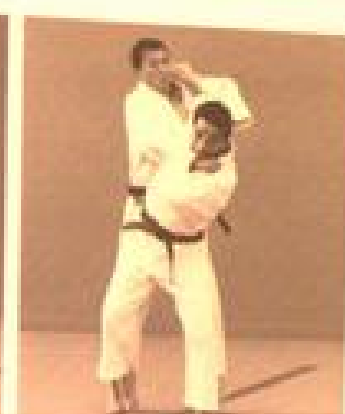
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left hand, and lifting and pulling up with his right hand, and positions (tsukuri) uke to the right front corner. Uke's weight falls towards the tip of the right foot after stepping with that foot, and he rises as his balance breaks (photo 2).

At this moment, tori bends the left leg, lowers his waist, and supports his weight on the left leg. He changes step and bends his right leg slightly, and puts the outside of this leg on the inside of uke's right leg, with his foot raised so the toes point down and touch the mat lightly. He pulls with both hands and brings the front of uke's body tight against the right side of his back and the back of his right hip (photo 3).

Tori straightens the left leg with explosive power, springs uke up the back of his waist, and, synchronizing both hands with this, throws him with hane-goshi (photo 4).

At the moment uke is thrown up in the air, tori releases the right hand and while holding uke's right arm in his right armpit (photo 5.1, 5.2), he uses the left leg as a fulcrum to twist his body to the left, rotate, drop down, wrap around, and throw. He then leans on the right side of uke's chest with his back to complete the technique (photo 6, 7, 8).

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KEY POINTS TO THE TECHNIQUE

Hane-makikomi is a technique that combines hane-goshi and soto-makikomi. These are not separate things, however, and they must be executed as a single series of movements within the technique.

Firstly, tori executes hane-goshi by drawing uke forward, turns his body to the left, and maneuvers, turning his back towards uke while lifting him to the right front corner for the tsukuri. Then, with the momentum of jumping in and the spring of the left pivoting foot, he swings uke up by his lower abdomen, and with the action of rotating his body, he combines this in one stroke with springing uke's body up in a large movement.

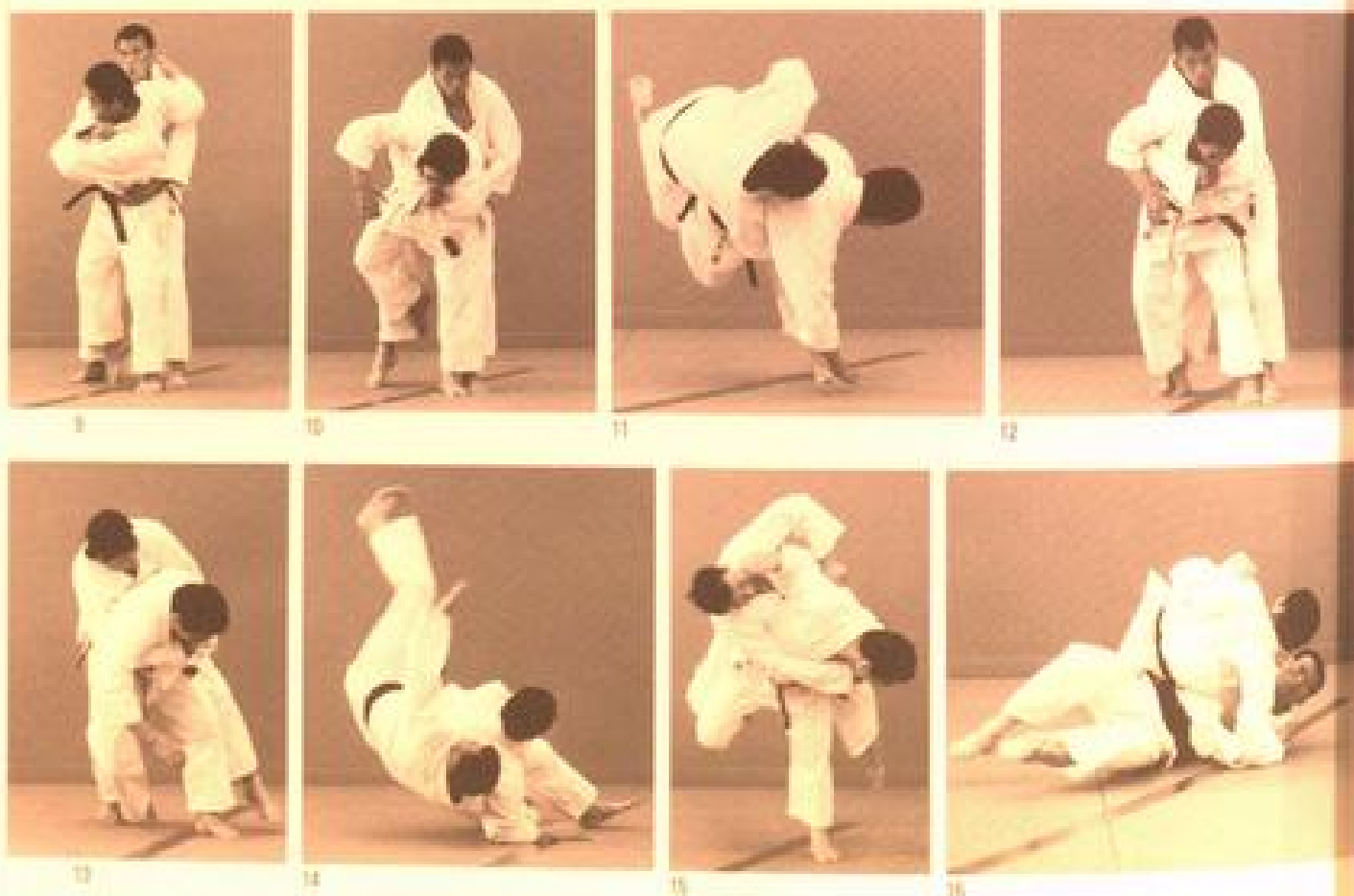
At the moment he is springs uke up completely, tori

then releases his right grip from uke's left collar, and, while turning around, holds uke's right arm under his right armpit, then with uke's upper body pulled against his side and chest, he uses the twisting action to the left while dropping down onto his side, and wraps around to throw uke.

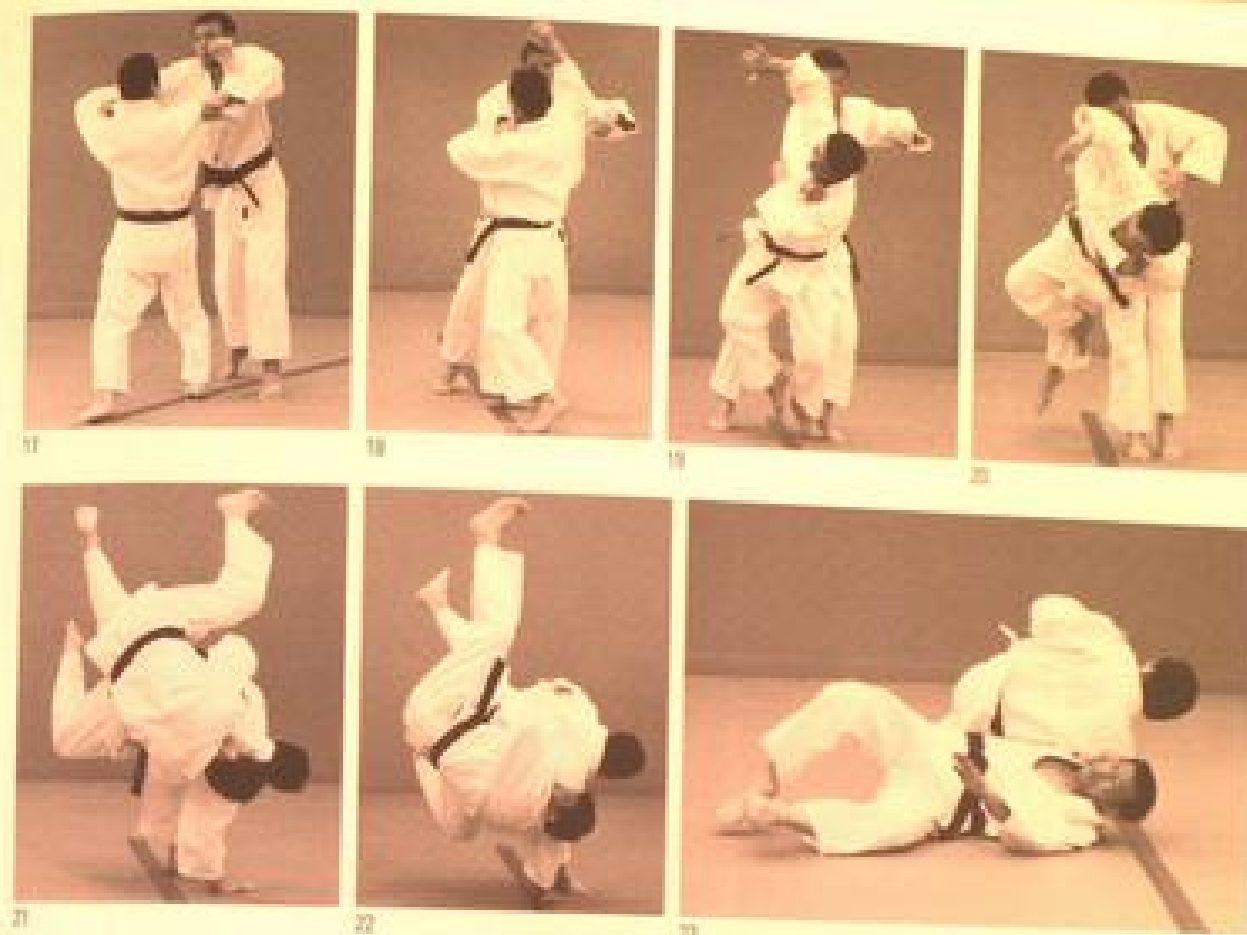
The springing-up and wrapping-around actions must be executed in one continuous movement, without any break in the flow.

If uke responds to tori's hane-goshi by holding tori's waist with the left hand, tori will not be able to spring him up. In this type of situation, tori can execute the wrapping-around movement from that posture and throw uke down (photo 9, 10, 11).

In this situation, tori's right foot is placed on the mat, and, while maintaining his stability, he sticks his waist slightly outside of uke's right side, while turning towards the left in a large movement, then twists and wraps around. This technique is called soto-makikomi (photo 12, 13, 14).

In this situation tori executes hane-goshi, and he throws uke without holding uke's right arm in his right armpit, by wrapping around. This technique is called hane-goshi (photo 15, 16).

SONO NI
Hane-makikomi — while holding uke's right arm

Both sides grapple in right natural posture. Tori pushes uke backward while advancing three or four steps. Uke steps back, then at the moment he steps his right foot just behind his left foot, tori drives in with his waist lowered, and steps his right foot in front of uke's feet. He takes a right han-mi posture, lifts up with the right hand, and pulls up with the left hand. Uke cannot transfer his weight onto the right foot, and he rises forward as his balance breaks (photo 17).

At this moment, tori releases his right grip from uke's left collar, and, while turning round, jumps in to the inside of uke's chest area with his waist lowered (photo 18, 19). He holds uke's right arm deep under his right armpit, turns towards the left in a large movement, so that his back is turned towards uke, steps his left foot inside uke's left foot, and supports his body weight. At the same time, he springs his right leg up on the inside of uke's right leg in the same way as hane-goshi (photo 20), and, using the left foot as a fulcrum, he twists his body towards the left, drops down, wraps around, and throws uke (photo 21, 22, 23).

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17 18 19 20 21 22 23

At the moment uke steps his right foot onto the mat, it is essential to position (tsukuri) uke so that his body weight does not come to rest over the right foot. Then at the moment tori lifts and breaks his balance forward, tori drives in, holds uke's right arm in the right armpit, and springs up. Tori springs up in one stroke combining this with the momentum and force from jumping in. Successful execution of this technique depends on instantaneous timing.

Tori executes this technique while holding uke's right arm in his right armpit. He jumps inside uke's chest, springs uke's body up, and wraps around. Alternatively, he springs up with hane-goshi before he holds uke's right arm in sono ichi. Thus, the difference between these techniques is the timing for holding uke's arm.

When hane-makikomi was first seen in competitions, it was a rather crude technique. After that, technique sono ichi was developed and perfected, study continued, and soon technique sono ni was developed, thereby adding to the number of dynamic techniques practiced today.

Hane-goshi and hane-makikomi are rarely seen these days. This appears to have been caused by the rise in competition judo.

11 Harai-makikomi

Tori breaks uke's balance towards his right front corner, or straight forward, and, while sweeping him up with harai-goshi, he holds uke's right arm in his right armpit, wraps round, drops down, and throws.

SONO ICHI
Harai-makikomi — from harai-goshi

Both sides grapple in basic natural posture on the right side. Tori steps forward with his left foot, then his right foot while pushing uke. He takes a right posture with his waist lowered slightly, pushes uke backward with both hands, and begins to break his balance. Uke is pushed and steps back with his right foot, then his left foot, and holds his ground; then he pushes back, while stepping forward with his left foot, and begins to return to a stable posture (photo 1).

At this moment, tori lessens the pushing action of

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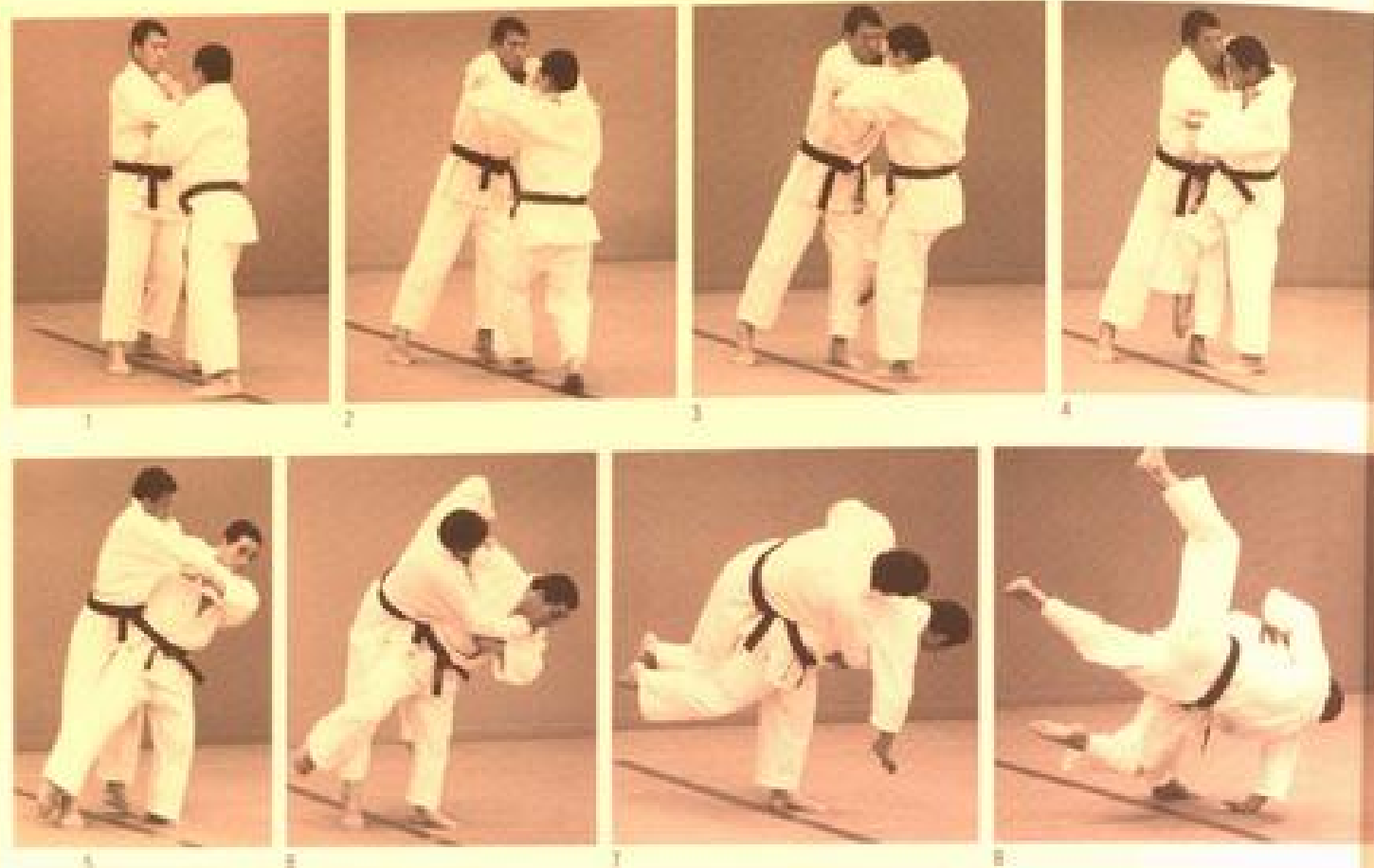
both hands and pulls so that uke begins to step forward with his left foot. At the moment he is about to step the left foot onto the mat, tori steps back with his right foot supports his body weight, changes step, and steps the left foot to the tip of uke's left foot (so that the tip of his left foot opposes the tip of uke's left foot). At the same time, he lifts and pulls with the right hand, and, squaring his elbow, lifts up with the left hand, so that uke is unable to transfer his body weight onto the left foot, and he rises onto the tips of both feet as his balance breaks forward (photo 2).

While maintaining firmness in this posture, tori opens his body towards the left in a large movement while pivoting on the tip of the left foot, and lightly raises his right leg in front of uke. He turns his back towards uke, and pulls with both hands drawing the front of uke's body tight against his right leg, the back of his waist, and the right side of his back, then he positions (tsukuri) him even further forward (photo 3, 4, 5).

While using the spring of his left knee, tori slides uke's right leg and the front of uke's waist up from below the knee with the right leg and the back of the right hip in a large powerful movement, and he sweeps uke up with harai-goshi (photo 6). At the moment uke's body has risen, tori turns his right hand, and while holding uke's right arm beneath his right armpit, he twists to the left, wraps around, drops down in one

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continuous movement, and leans on uke's chest with his back to complete the technique (photo 7, 8, 9).

KEY POINTS TO THE TECHNIQUE

Harai-makikomi is based on the same principle as hane-makikomi. In other words, the technique is a combination of harai-goshi and soto-makikomi. The technique should, however, be executed as a single series of movements within one technique.

Firstly, tori executes harai-goshi, then when the outcome is achieved, he continues seamlessly to execute soto-makikomi, which, combined, make up harai-makikomi.

This wrapping-around technique is taken from

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mawari-komi-harai-goshi, and it is possible to continue to this from absolutely any opportunity for executing harai-goshi. It is essential to train and develop a harai-makikomi that suits you by continuing from the harai-goshi in which you posses skill.

The main points of harai-makikomi

At the outset, execute the harai-goshi tsukuri. Tori pushes uke back, breaking his balance so that uke reacts by pushing back and begins to return to a stable posture. At that moment, tori lessens the pushing action, and must lead uke's movements skilfully.

Thus, at the moment uke steps his left foot forward onto the mat, tori steps his left foot to the tip of uke's left foot, while lifting him directly forward with both hands, and breaks his balance. Tori's body control (tai-sabaki) is extremely effective because it gives uke the momentary impression that tori's technique is a left-side technique. Thus, at the moment uke's body weight falls towards his left foot, tori must lifts uke up, and position (tsukuri) him in a posture from which he cannot adapt.

Then, while maintaining that posture firmly, tori lifts the right leg up, and, using his left foot as a fulcrum, turns his body towards the left with increasing momentum, while sweeping up in a sharp and powerful movement.

The next series of actions in which he executes the wrapping-around movement is exactly the same as that in hane-makikomi.

At the moment he sweeps uke up completely, tori releases his right grip from uke's left collar, and while turning around, holds uke's right arm under his right armpit. Then, with uke's upper body pulled against his side and chest, he uses the twisting action to the left while dropping down onto his side, and wraps around to throw uke.

If the pulling action is insufficient, tori's body will separate from uke's, so that when he drops down and wraps around, he will turn through the air by himself.

This technique is not for wrapping around after an unsuccessful attempt at harai-goshi.

The sweeping-up and wrapping-around actions must be executed in a continuous movement, without any break in the flow. Tori can also throw uke by wrapping around while gripping uke's collar, but this technique is harai-goshi. The main criterion for harai-makikomi is that tori wraps around while holding uke's right arm under his right armpit.

SONO NI
Harai-makikomi—while holding uke's right arm

Both sides grapple in right natural posture. Tori advances with his left foot, then his right foot, then his left foot again, while pushing uke backward, and begins to break his balance. Uke is pushed back, and responds by stepping back with his right foot, then his left foot, then his right foot again, then he pushes back and begins to return to a stable posture (photo 10).

At that moment, tori lessens the pushing action of both hands and pulls, so that uke begins to step forward with his right foot. In time with uke's action, tori steps his left foot back and round behind his own right heel, while opening his body towards the left, and he lifts uke's body up towards the right front corner with both hands. Uke's weight falls towards the tip of his right foot as his balance breaks (photo 11).

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At this moment, tori opens his body to the left, and, while turning his back towards uke, he releases his right grip from uke's left collar and holds uke's right arm in his right armpit. He sweeps up with the right leg and waist, in the same way as harai-goshi, twists to the left, drops down, wraps around, and throws (photo 12, 13, 14).

In this technique, at the moment uke has stepped forward with his right foot, tori positions (tsukuri) uke in the right front corner, while entering into harai-makikomi and, with different timing to sono ichi, he holds uke's right arm under his right armpit.

With the action of the left pulling hand only, tori holds uke's right arm without a right grip, therefore the tsukuri action of both hands is not sufficient. Tori must therefore deal skilfully with uke after he steps forward with the right foot. It is important to collectively combine the action of lifting uke and breaking his balance towards the right front corner by pulling up with the left hand, with the powerful action of sweeping up (after pulling), and twisting to the left.

12 Uchi-mata-makikomi

Tori breaks uke's balance towards his right front corner, or straight forward, springs him up with uchi-mata while holding uke's right arm in his right armpit, drops down, wraps around, and throws.

SONO ICHI
Uchi-mata-makikomi—from uchi-mata

Both sides grapple in right natural posture. Tori steps forward with the left foot, then right foot, then the left foot again, while pushing uke towards his rear. He takes a left posture and, pushing uke, begins to break his balance. Uke is pushed and steps back with his right foot, then his left foot, then his right foot again, holds his ground, and, while pushing back, steps forward with his right foot and begins to return to a stable posture (photo 1).

At this moment tori lessens the pushing action of both hands and pulls so that uke begins to step forward with his right foot. At the moment his right foot touches the mat, tori steps his left foot behind his own right foot, opens his body to the left, lifts and pulls with the right hand, pulls up with the left hand, and lifts uke to the right front corner and breaks his balance (photo 2).

While maintaining firmness in this posture, tori steps his right foot between uke's feet, supports his body weight, opens his body towards the left, and turns his back towards uke while stepping his left foot back and round to line up with the right foot. He pulls with both hands, bringing the front of uke's body tight against the right side of his back (photo 3). Using the spring of his right knee, he springs up the inside of uke's right leg with his right leg (photo 4), and the moment uke be rises up, he holds uke's right arm under his right armpit with the right arm while he twists to the left, wraps round, and drops down. He completes the technique by leaning his back on uke's chest (photo 5, 6, 7, 8).

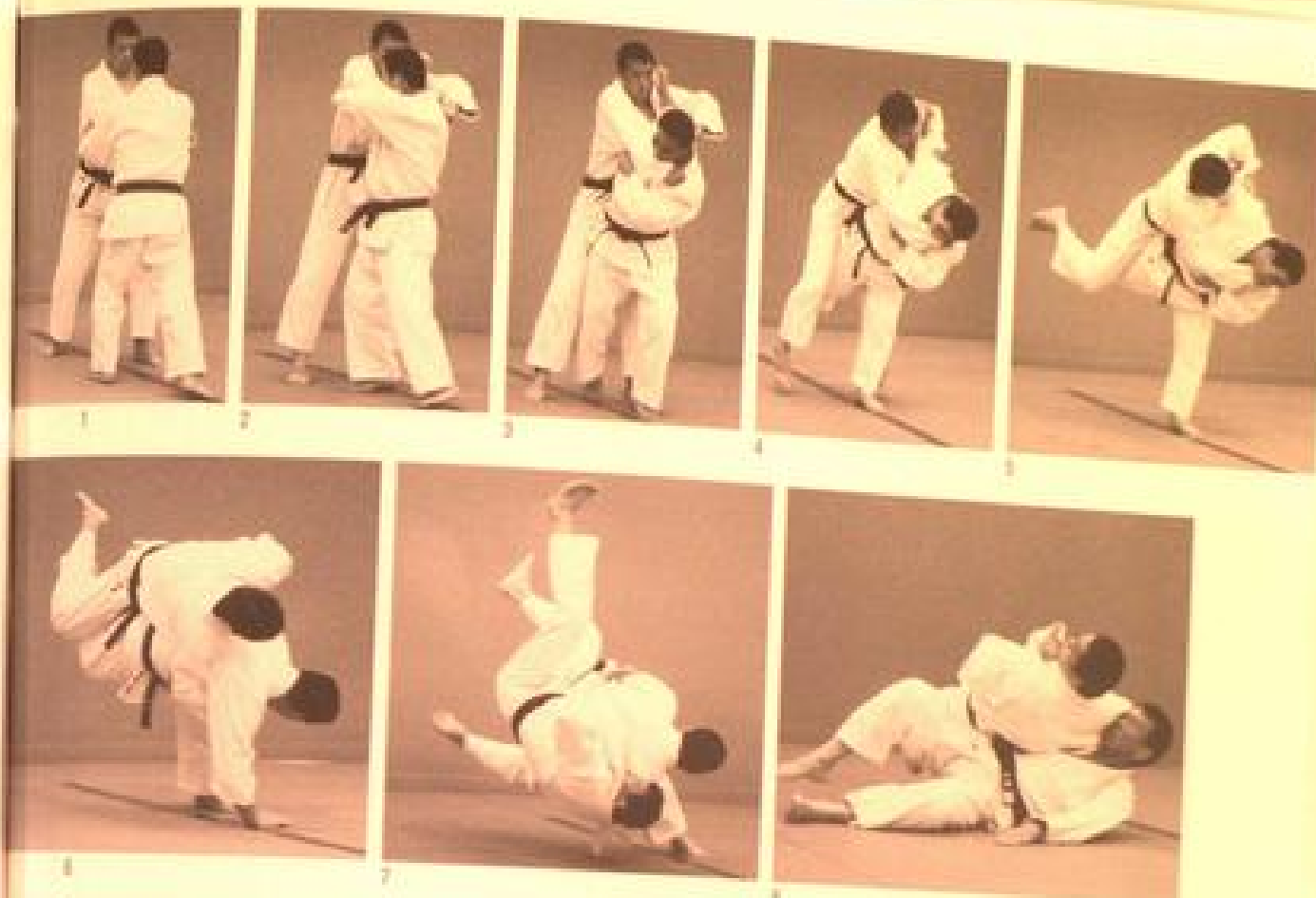
KEY POINTS TO THE TECHNIQUE

The concept of uchi-mata-makikomi is identical to that of hane-makikomi and harai-makikomi. In other words, this technique is a combination of uchi-mata and soto-makikomi.

There are numerous opportunities to execute uchi-mata, but it is essential to train and develop a harai-makikomi that suits you by continuing from the harai-goshi in which you posses skill.

In the uchi-mata-tsukuri, tori pushes uke backward to break his balance so that uke reacts by pushing back, and begins to return to a stable posture. It is important for tori to deal with this action skilfully. Therefore, tori lessens the pushing action of both hands and pulls so that uke's right foot is drawn out. At the moment uke steps his right foot onto the mat, tori lifts and pulls with the right hand and, with the elbow raised, he pulls up with the left hand, lifting uke to the right front corner and breaking his balance. It is extremely important that tori positions (tsukuri) himself simultaneously to positioning uke, by stepping back and round with the left foot and turning his back towards uke so that he enters the uchi-mata posture. Tori must execute these movements as one body while he is leading uke. Thus, while maintaining firmness in this posture, he springs up in a large and powerful movement using the left foot as a fulcrum. Tori's right leg is placed deep on the inside of uke's right leg. It will be more effective when tori shifts to the wrapping-around movement if he sweeps up using the action of the waist.

At the moment tori springs uke up completely, he releases his right grip from uke's left collar, and while turning around, holds uke's right arm under his right armpit. He uses the pulling action of the right hand fully, then with uke's upper body pulled against his side and chest, he uses the twisting action to the left while dropping down onto his side, wraps around, and throws.

In this situation, tori controls uke by sweeping him up with uchi-mata, so it is not essential to hold his right arm deep in the right armpit, like in soto-makikomi; holding it lightly will suffice. The key point is to use the left pulling hand to bring uke tight against him, and combine the twist of the body and the force from dropping down to throw uke.

Tori can also throw uke by wrapping around while gripping uke's left front collar, but this technique is uchi-mata. The main criterion for uchi-mata-makikomi is that tori wraps around while holding uke's right arm without a right grip on the collar.

SONO NI
Uchi-mata-makikomi—while holding uke's right arm

Both sides grapple in right natural posture. Tori grips the back of uke's collar with the right hand, and, while stepping back two then three steps, he pulls uke forward, takes quite a large step back with the left foot, shifts his right foot in between uke's feet, opening distance between them, and, while taking a right han-mi posture with his waist lowered, pulls uke's upper body down with both hands. Uke responds with both feet open and his waist lowered in a forward bending defensive posture, and begins to return to a stable posture (photo 9).

At this moment, tori lessens the pulling action of both hands, so that uke begins to straighten up. At the moment he has straightened up halfway, tori changes the action of both hands, by lifting and pulling with the right hand and pulling up with the left hand, and he lifts uke and breaks his balance straight forward. Uke is unable to return to a stable posture, and from a forward crouching posture with his feet open, his knees and waist bent, his weight falls towards the tip of both feet, and he rises up as his balance breaks (photo 10).

At this moment, tori lowers his body, steps his right foot between uke's feet, then steps his left foot round to the rear of his own right heel, and moves it inside uke's left foot. He opens his body towards the left while turning his back towards uke, holds uke's right arm under his right arm, and jumps in inside his chest area (photo 11). He springs uke's inside thigh up with his right leg, in the same way as uchi-mata, twists to the left and, while dropping down, wraps around and throws (photo 12, 13, 14, 15).

In this technique, tori takes a right han-mi posture and pulls uke's upper body down so that he bends forward. He lessens this action and, at the moment uke begins to straighten up, tori deals with uke's action skilfully. He positions (tsukuri) uke directly forward at the instant he begins to straighten up so that uke does not return to a stable posture.

From a right han-mi posture with a slightly increased

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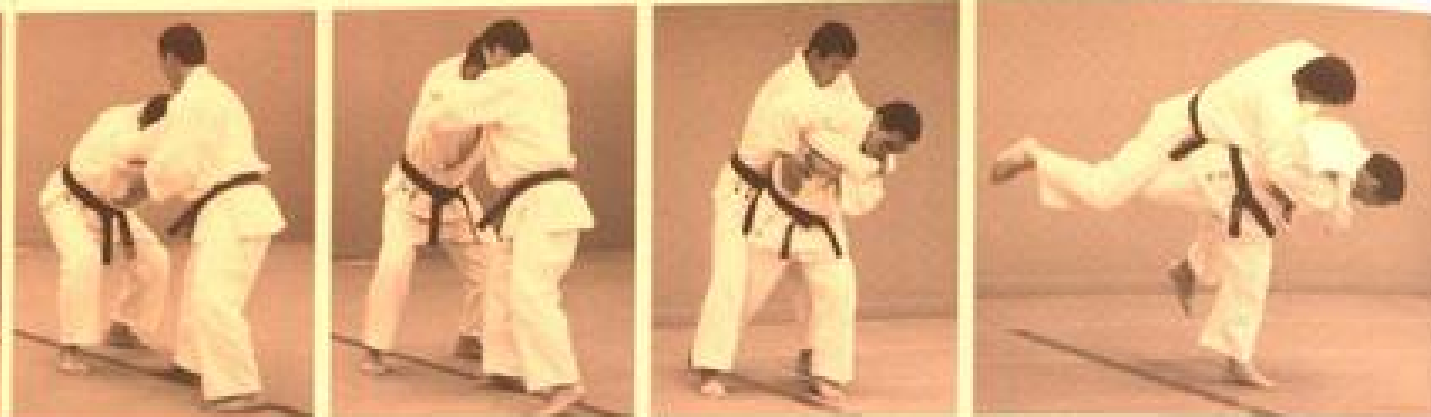
distance from uke, tori releases his right grip on uke's left collar, and, while holding uke's right arm under his right arm, he jumps inside uke's chest in one stroke, and wraps around while springing him up with uchi-mata.

Tori opens the distance between them because a sharp and powerful momentum is essential to this technique. On the other hand, uke can easily dodge the technique, therefore it is essential to position (tsukuri) uke sufficiently so that he is not able to adapt.

Tori springs the inside of uke's right thigh up the right leg, loads uke onto his waist, and wraps around. This is an uchi-mata (koshi-waza) continuation technique.

It is essential to execute the kake, comprising the tsukuri, the powerful springing-up action, and the wrapping-around action, in one continuous movement, without interruption.

13 Osoto-makikomi

Beginning from an osoto-gari type of technique, tori twists forward while continuing to soto-makikomi or uchi-makikomi, and he wraps around and throws uke.

SONO ICHI

Osoto-makikomi — from osoto-gari

Both sides grapple on the right side. Tori advances while pushing uke back. At the moment uke steps back with his left foot, tori lowers his waist while stepping his left foot to the outside of uke's right foot. At the same time, he lifts and pulls with the right hand, pulls with the left hand, and begins to break uke's balance towards the right rear corner (photo 1).

Tori supports his body on the left leg, raises his right leg, then swings it down and begins to reap uke's leg so that he falls towards the rear (photo 2).

At that moment, uke takes a big step back with the right foot into a left posture while lowering his waist, and defends by placing his body weight forward (photo 3).

At that moment, tori steps the right foot, with which he has reaped, down onto the mat (photo 4), he releases his right grip and, moving his right hand over uke's right arm, holds it deep under his right armpit. He pulls with the left hand, and, inserting his waist deep, brings uke's body tight against him (photo 5), while stepping his left foot back inside uke's left foot. He twists to the left (photo 6), and, using his right leg and hip as the

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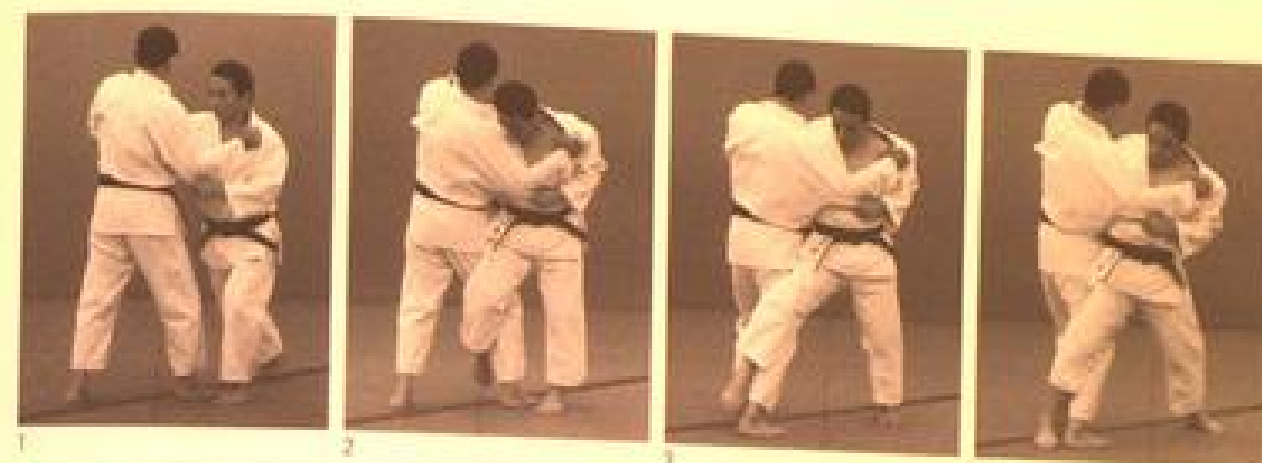
fulcrum, he twists his body even further towards the left, drops down, wraps around with the soto-makikomi technique, and throws. He completes the technique, by leaning on uke's chest with his back (photo 7, 8, 9).

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KEY POINTS TO THE TECHNIQUE

Osoto-makikomi is a technique for continuing to a makikomi-waza from an osoto-gari category of technique, which also includes osoto-otoshi and osoto-guruma.

This is a continuation technique from osoto-gari to soto-makikomi. Accordingly, the concept of the throw is that tori uses uke's defense when he leans forward in response to tori's osoto-gari by wrapping around towards the front.

Tori must execute the wrapping-around action of soto-makikomi in a continuous and flowing hip movement with uke's body pulled tight against his back and right, and his right arm held deep in tori's right armpit (photo 10). If their bodies separate, the technique will not be effective.

Tori executes soto-makikomi in this technique by opening his body towards the front in a large movement, but he can also open his body slightly towards the left, lean on uke while pushing him down slightly, and wrap around towards uke's right diagonal rear (photo 11, 12, 13).

If tori wraps around from osoto-gari with his right foot lifted off the mat, this is also an osoto-makikomi technique (photo 14). If he sweeps up with his right leg at this point, while wrapping around, this will become a harai-makikomi technique (photo 15).

APPLICATION

Osoto-makikomi — from osoto-gari holding uke's right arm (soto-makikomi)

Both sides grapple in right natural posture. At the moment he sees an opportunity, tori breaks uke's balance towards the rear with both hands, while holding uke's right arm from above with the right arm in his

own right armpit, and breaks uke's balance towards the rear even further by leaning on him. He then begins to reap with osoto-gari so that uke is thrown to the rear (photo 16).

At the moment uke responds by stepping back with his right foot, tori steps his right foot onto the mat, and, while drawing uke's upper body tight against him, he turns towards the left, wraps around towards the front, and throws uke (photo 17, 18, 19).

In this technique, tori holds uke's right arm from the outset, executes osoto-gari, and continues to soto-makikomi.

Tori controls uke's movements while positioning him (tsukuri) with uke's body tight against him. Tori should be cautious, because uke will counterattack if the tsukuri is insufficient.

If tori executes by reaping while holding uke's right arm, so that uke falls towards the rear, this will be osoto-gari, but if he continues by wrapping around it will become an osoto-makikomi technique. It is difficult to tell these two techniques apart because tori holds uke's right arm under his right armpit in both, but if we look at the main action, reaping (osoto-gari) or wrapping around (osoto-makikomi), they become easy to distinguish.

Tori can continue from osoto-otoshi, which is also categorized in the osoto-gari techniques, using the same method. However, if uke defends in an extreme left posture, tori must take a big step back with his left foot, and, turning his body to the left, bring uke tight against him, then wrap around using a powerful twisting action.

On the other hand, tori can also wrap around towards uke's right rear corner while twisting his body to the left slightly, without turning in a large movement.

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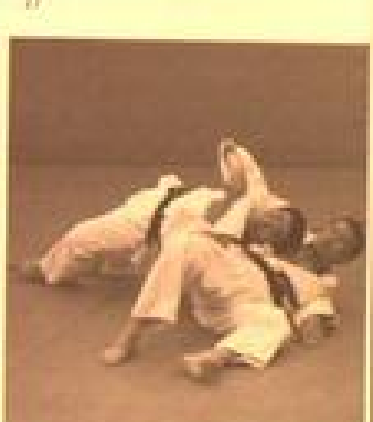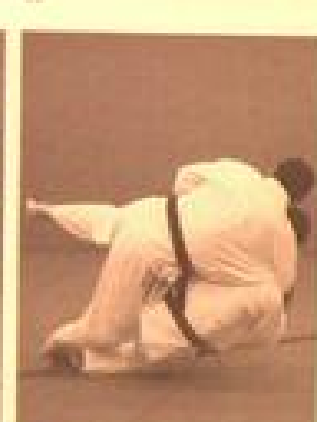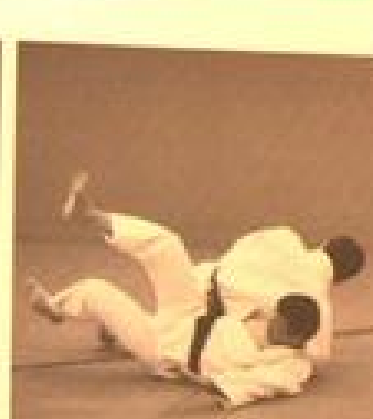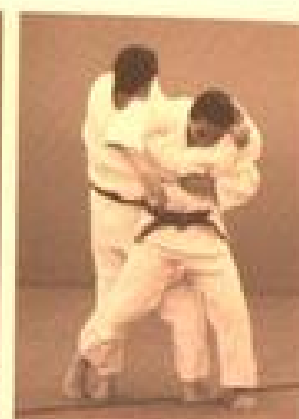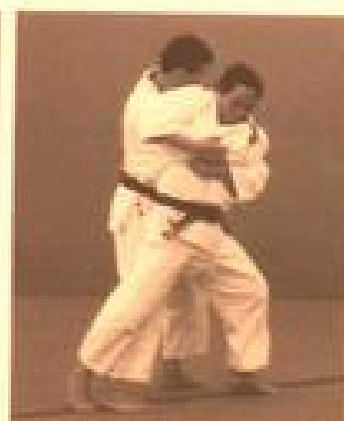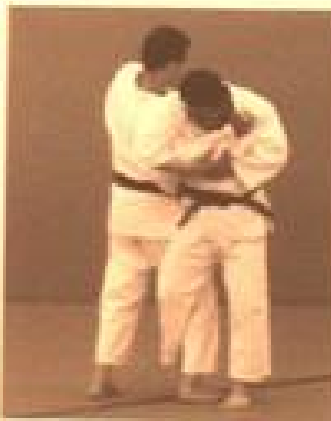
SONO NI

Osoto-makikomi — from osoto-guruma (soto-makikomi)

Tori executes osoto-guruma, but is unable to reap effectively because uke defends by leaning forward (photo 20). At that moment, tori steps his right foot onto the mat, and, while holding uke's right arm in his right armpit (photo 21), he opens his body towards the left, twists towards the left, wraps around towards uke's right rear corner, and throws him down (photo 22, 23).

Osoto-guruma is executed on the back of uke's legs with tori's right leg, so that uke falls backward. Accordingly, tori's right foot is stepped onto the mat deep behind uke, but he will not be able to turn in a large movement, in the method described in sono ichi. Therefore, he must wrap around towards uke's right rear corner, and twist slightly as he does so.

If tori pushes uke down to the rear while holding his right arm, but without twisting and wrapping around, this technique will become osoto-guruma.

SONO SAN

Osoto-makikomi — from osoto-gari with tori's right arm on the back of uke's waist

Both sides grapple in right natural posture. At the

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moment he sees an opportunity, tori steps his right foot to the outside of uke's right foot, inserts his right arm through uke's right armpit and places it onto the back of his waist (his hand on uke's buttocks), and begins to execute the reaping action with osoto-gari (photo 24).

At the moment uke defends by stepping back with his left foot, tori steps his right foot onto the mat (photo 25), and, with his right hand placed on uke's right buttock, he steps his left foot back and round, opens his body towards the left (photo 26), brings uke's right arm tight against his upper arm, twists his body towards the left, and wraps around using uchi-makikomi to complete the throw (photo 27, 28).

Tori can also pull uke's right arm tight against the top of his right shoulder and the right side of his neck (photo 29), and wrap around with uchi-makikomi to complete the throw (photo 30, 31). It is also possible to wrap around with his right hand placed on the back of uke's right hip.

This is a technique to continue to execute uchi-makikomi from osoto-gari.

If tori loads uke onto his back, lifts him up and wraps around, then it is an ippon-seoi-nage technique (photo 32, 33, 34).

14 Kani-basami

Tori breaks uke's balance towards his rear from the left side of uke's body, and, while dropping down onto one side, he puts the right leg on uke's lower abdomen and the left leg on the back of uke's knees, and reaps his lower body in a scissor-like action, but so that he is thrown backward.

SONO ICHI

Kani-basami—grappling in right han-mi posture

Tori and uke enter the grappling space. Taking the initiative in a right posture, tori grips the end of uke's left sleeve with his right hand (photo 1), and grips this with the left hand as well, then using both hands he controls uke's left sleeve in a downward motion. Uke is unable to grapple and his left posture becomes unstable (photo 2).

While lowering his waist, tori pulls further downwards with the left hand so that uke steps forward with his left foot. At the moment uke takes the left han-mi posture, tori steps his right foot to the tip of uke's left foot, takes a deep grip on the back of uke's collar with the right hand, and pulls down with both hands. Uke responds by gripping tori's left sleeve with the right hand and begins to return to a stable posture. Tori further opens his body to the left, and from a right han-mi posture, turns and enters behind uke and pulls him round. Uke is positioned in the left han-mi posture with his left foot forward and the right foot stepped back, and he moves as tori leads him. He moves his right foot and then his left foot, and at the moment his feet are in line, tori moves his right foot forward slightly, steps his left foot back a bit, and, while facing towards the left, pulls uke down with the right hand so that uke's weight falls towards his heels with his waist curved slightly, as his balance breaks. At this point, both tori and uke are positioned in a line (photo 3.1, 3.2).

At that instant, tori launches off both feet and jumps up with his body facing to the left (photo 4). He simultaneously puts his right leg on uke's lower abdomen and his left leg on the back of uke's knees, and executes a scissor-like movement, from both the front and the rear, on the lower half of uke's body (photo 5.1,

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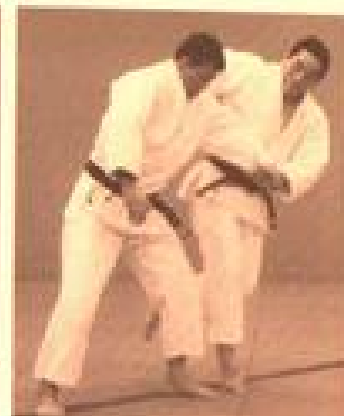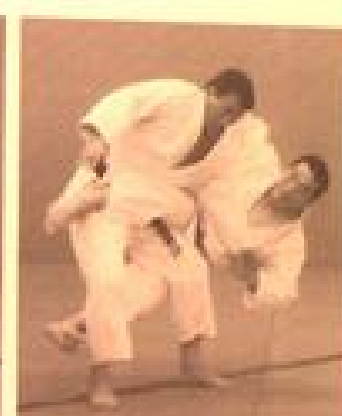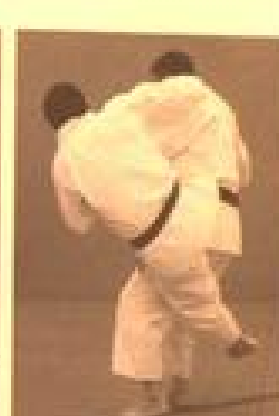
5.2). He twists his waist towards the right, pulls back with the right hand, drops onto one side of his body, while reaping so that uke falls towards his rear. Uke falls back onto his buttocks (photo 6, 7, 8).

KEY POINTS TO THE TECHNIQUE

Kani-basami is frequently used as a surprise attack, and it produces results. Accordingly, it is important to seize your opportunity immediately and catch the opponent by surprise. The technique is very likely to be successful if you can execute skilful control at the moment the opportunity arises. Furthermore, this technique is peculiar in that it can be executed properly without the training required for other techniques. However, the nature of this technique is such that uke lands on his buttocks, therefore a large amount of momentum is needed to score ippon.

The essential condition required for kani-basami is that both tori and uke stand in a line, facing to the side. Therefore, taking the initiative, tori must control uke's left hand with both hands, so that uke cannot take a grip (or he separates from uke if they are grappling already) and leads them both to this posture (photo 9).

This posture will often come about when both sides

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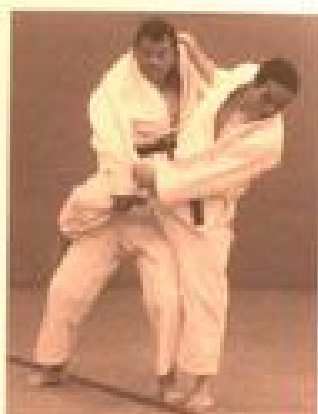
compete by pulling hands in the four-arm form.

From a right han-mi posture, tori pulls down towards the rear while turning and entering towards the left (behind uke), and leads uke by pulling him round so that his body becomes stiff in a posture in which he cannot adapt. This is the best moment to execute the technique. It is essential to execute each of these actions, which form the tsukuri, in order to create the opportunity. If tori is able to position (tsukuri) uke towards both heels, it will produce a sharp technique. But tori's reaping action will be ineffective if the tsukuri is insufficient, because uke will have a good footing, with the soles of his feet firmly on the mat.

In the tsukuri, tori opens the distance between them in a right han-mi posture, pulling with both hands so that uke's weight falls towards the outside of his left foot. He then pulls towards the rear with a right grip on the back of uke's collar and breaks his balance. This movement must be executed in combination with the kake in an instant. The tsukuri is extremely important with regard to the outcome of the technique, and also from a perspective of injury prevention.

When tori launches off both feet and jumps up, he holds the lower half of uke's body in a scissor-like action while his body is horizontal in mid-air. It is too late to scissor the correct area of uke's body once his upper body has touched the mat. Furthermore, he enters deep into the scissor-like action so that the inside of his thighs, but not his shins, touch uke's left leg, which is also important for the outcome of the technique. Tori executes the reap in a scissor-like action with his right leg on uke's lower abdomen (on the front of his belt), and his left leg on the back of uke's knees. If his legs shift or slide from their position in the scissor-like action, not only will the technique fail to score but there may be injurie too (photo 10).

At the moment he executes the scissor-like action with both legs, he pulls downwards with both hands, twists his waist to the right, and synchronizing this with dropping down, throws uke, mowing him down. After tori finishes throwing, he completes the technique by raising his upper body towards the right while twisting slightly with his waist and both legs.

APPLICATION

Kani-basami — from o-guruma

Both sides grapple in right natural posture. Tori advances while pushing uke backwards. At the moment uke steps back with his right foot, tori steps his left foot to the tip of uke's left foot while lifting him forward with both hands and breaking his balance. Uke is unable to transfer his weight onto his right foot and he rises up onto the tips of both feet from the left posture, as his balance breaks (photo 11).

Tori turns towards the left by pivoting on the left foot, he lifts and inserts his right leg in a large movement, and places it across the side of uke's lower abdomen. He twists to the left, rotates uke around the fulcrum of the right leg, and begins to throw him with o-guruma (photo 12, 13).

Uke responds by bending back, grips the inside of tori's leg with his right hand, and begins to counter by pulling it up (photo 14).

At this moment, tori launches himself off the left foot, jumps up, puts the left leg on the back of uke's knees, and, while scissoring the lower half of uke's body with both legs, he puts his left hand onto the mat and supports his body weight, and drops down onto the side of his body, in the same way as described in sono ichi, and throws uke down (photo 15, 16, 17).

This is a technique to continue to kani-basami from o-guruma. The moment uke responds by gripping tori's right leg (or ankle) is an excellent chance to execute kani-basami, as his posture is rigid and inflexible with his left foot stepped forward and his body bending back, moreover because tori's right leg is already placed on uke's lower abdomen.

Even if uke does not grip tori's ankle, tori will be able to execute the technique in the same way because uke responds by bending back with the left foot forward, his waist pushed out, and both feet in a line.

In this situation, tori grips uke's right sleeve with the left hand but the power in his left hand is ineffective because uke has caught hold of his leg with the right hand. Therefore, tori releases his left hand, puts it down onto the mat, and drops down while supporting his body on it. This has the advantage of allowing tori to jump up and scissor uke's lower body with accuracy.

On the other hand, the action of pulling uke down towards the rear is weakened because tori executes o-guruma by lifting and pulling with a right grip on uke's left collar.

It is also possible to continue to kani-basami from harai-goshi using this method.

SONO NI

Points to consider on kani-basami

Tenjin Shinyo-ryu Jujutsu's kani-basami

Kani-basami is a koryu jujutsu technique. In an explanation on kani-basami in *Judo Gokui Kyohan*, it says that this technique requires constant study and practice. It also emphasizes that it is useful in other styles of mar-

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tial art. Furthermore, it mentions that Master Chiharu Yoshida truly excelled in this technique.

It is not clear whether kani-basami has ever existed as a technique in other styles of martial art, except in the case of Tenjin Shinyo-ryu. The modern kani-basami is exactly the same as that of Tenjin Shinyo-ryu.

Kani-basami-tori of Tenjin Shinyo-ryu

Kani-basami and injuries

The Kodokan Judo refereeing rules state that the allowance or prohibition of kani-basami is decided at each contest. The refereeing rules of the International Judo Federation now prohibit this technique.

The number of injuries caused by kani-basami is very high.

At the All Japan Selected Men's Judo Championships by Weight Category in 1980, a judoka fractured his opponents left leg with kani-basami. This incident sent out shockwaves through the whole of Japan. The incident was featured in every newspaper, with titles like "Dangerous Surprise Attack Technique," "Judo World Split by Kani-basami," "Judo ... Sport or Martial Art?"

15 Kawazu-gake

Tori holds uke's neck with his right hand and wraps his right leg around the inside of uke's left leg, bends back, and drops down with uke as one body.

SONO ICHI
Kawazu-gake—dropping down with uke as one body

Both sides grapple in right natural posture. Tori lowers his waist, takes a big step back with the left foot, and draws uke's right foot forward. He pulls uke while pressing down slightly with both hands. Uke responds by straightening up, steps back with his right foot, and begins to return to a stable posture (photo 1).

At this moment, tori lessens the pulling action of both hands so that uke begins to step back with his right foot. In time with this, tori steps his right foot between uke's feet (photo 2), and, while opening his body towards the left, steps his left foot back and round to the outside of uke's left foot, and turns his back towards uke. At the same time, he holds uke's neck with the right arm, pulls with both hands and draws uke tight against the right side of his back, while inserting his right leg from the front inside uke's legs and wrapping it round uke's left leg with his toes wrapped around uke's left ankle (photo 3.1, 3.2). He supports his body weight on the left leg, and, bending back with his right leg wrapped around uke's left leg, he pulls uke up and drops backward while twisting to the right, so they fall as one body with tori on top (photo 4.1, 4.2, 5.1, 5.2).

KEY POINTS TO THE TECHNIQUE

At the moment uke steps back with his right foot, tori drives in and steps his right foot between uke's feet, thereby closing the distance between them, and, while pushing uke backward and breaking his balance, he quickly opens his body towards the left, and steps his left foot back and round to the outside of uke's left foot, and turns his back towards uke. At this point, uke is in the a han-mi posture, while tori is in a right han-mi posture, with his right foot positioned inside uke's left foot, and his left foot outside uke's left foot, both of his feet pointing in the same direction as uke's left foot. This posture is essential for the following action of wrapping his right leg around uke.

Tori inserts the lower part of his right leg between uke's legs, and wraps it round the left leg so that the tips of his toes will not separate from uke's left ankle (photo 6). At the same time, he holds uke's neck deep with his right arm (photo 7), and pulls with both hands. It is important to control uke with the left side of uke's chest, the front of his left hip, and his left leg tight against tori's right armpit, the right side of his back, buttocks, and right leg. Tori will not be able to pull uke's body up if their bodies separate.

When tori pulls uke up, he must combine the actions of bending back and scooping uke's left leg up with the right leg, the spring of the left pivoting leg, and twisting with his waist into one flowing action. When uke begins to fall back, tori drops down and, while twisting his upper body towards the right, falls on top of uke so that they land as one body.

The name "kawazu-gake" was commonly used to refer to this technique for many years, and was formally adopted in 1982. It is not permitted in competition under the 35th article of the Kodokan Judo refereeing rules. It is also prohibited by the International Judo Federation.

If tori drops backward with his right leg wrapped around uke's left leg, then a "not permitted" result will be applied. However, the outcome will be recognized

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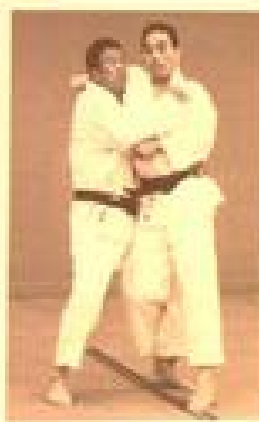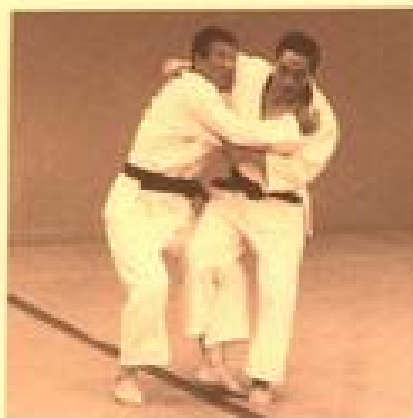
when tori executes uchi-mata or ouchi-gari with the leg wrapped around from the inside, or from the outside with osoto-gari.

APPLICATION

1. Kawazu-gake—from uchi-mata

Both sides grapple on the right side. Seeing an opportunity, tori begins to throw uke with uchi-mata (photo 8). Uke responds by lowering his waist, and holds the back of tori's waist with the left arm. He defends by bending back, and begins to adapt by lifting tori up.

At that moment, tori defends by holding uke's neck with his right arm, and at the moment uke tries to lift him up again, he wraps his right leg around uke's left leg from the inside (photo 9), and he continues to kawazu-gake in time with uke bending back and lifting him up (photo 10, 11, 12).

In this technique, uke responds by holding the back of tori's waist with his left hand, and begins to adapt and continue to ushiro-goshi, utsuri-goshi, or ura-nage.

If uke manages to lift tori up completely, he will not be able to defend simply by wrapping his right leg around uke's leg, and neither will he be able to continue to kawazu-gake.

Therefore, it is important that tori holds uke's neck completely at the moment his waist is held, bends forward, and maintains stability in this posture.

Then, at the moment uke begins to lift him up, tori wraps his right leg around uke, and he combines the action of defending against uke's lifting him up with scooping uke's left leg up with the right leg. He leans on uke so that his balance breaks towards the rear. If uke continues to lean back and lift tori up, tori's weight will have an even greater effect when falling backward, and he will land completely on top of uke.

Until the point that uke falls back, it is essential to control uke tight against him with the right arm around his neck and the right leg wrapped securely around him.

Uke's countertechnique will prove effective if tori's left pivoting foot is lifted off the mat when uke lifts him up.

It is also possible to continue to kawazu-gake from techniques executed with the back turned towards uke, for example ouchi-gari, kouchi-gari, harai-goshi, and hane-goshi.

2. Kawazu-gake—dropping down side-by-side with uke

Both sides grapple in right natural posture. Tori begins to throw uke with uchi-mata. Uke bends back and responds by holding the back of tori's waist with the left hand. At this moment, tori wraps his right leg around uke's left leg using the principles described in sono ichi. At the same time, he holds uke's neck with the right arm (photo 13), and scoops him up with the right leg while bending back, and drops down side-by-side with uke (photo 14, 15).

In this technique, although tori drops down beside uke on uke's left side, without leaning on him, it is regarded as a technique that relates to kawazu-gake.

It comes close to ma-sutemi-waza because tori drops backward onto his back while scooping up powerfully the right leg. In sono ichi, tori drops down, twisting towards the right, thus, it is classified as yoko-sutemi-waza.

SONO NI

Points to consider on kawazu-gake

There are many theories concerning the origin of the name of this technique. One of the most interesting is that the name of another technique—kawazu-gake (frog-entanglement)—was misused, because the pronunciation is the same. The 12th century *Choju giga* (Scrolls of Frolicking Animals) contains a picture of a rabbit and a frog wrestling. The frog in this picture is actually applying kosoto-gake.

Choju giga